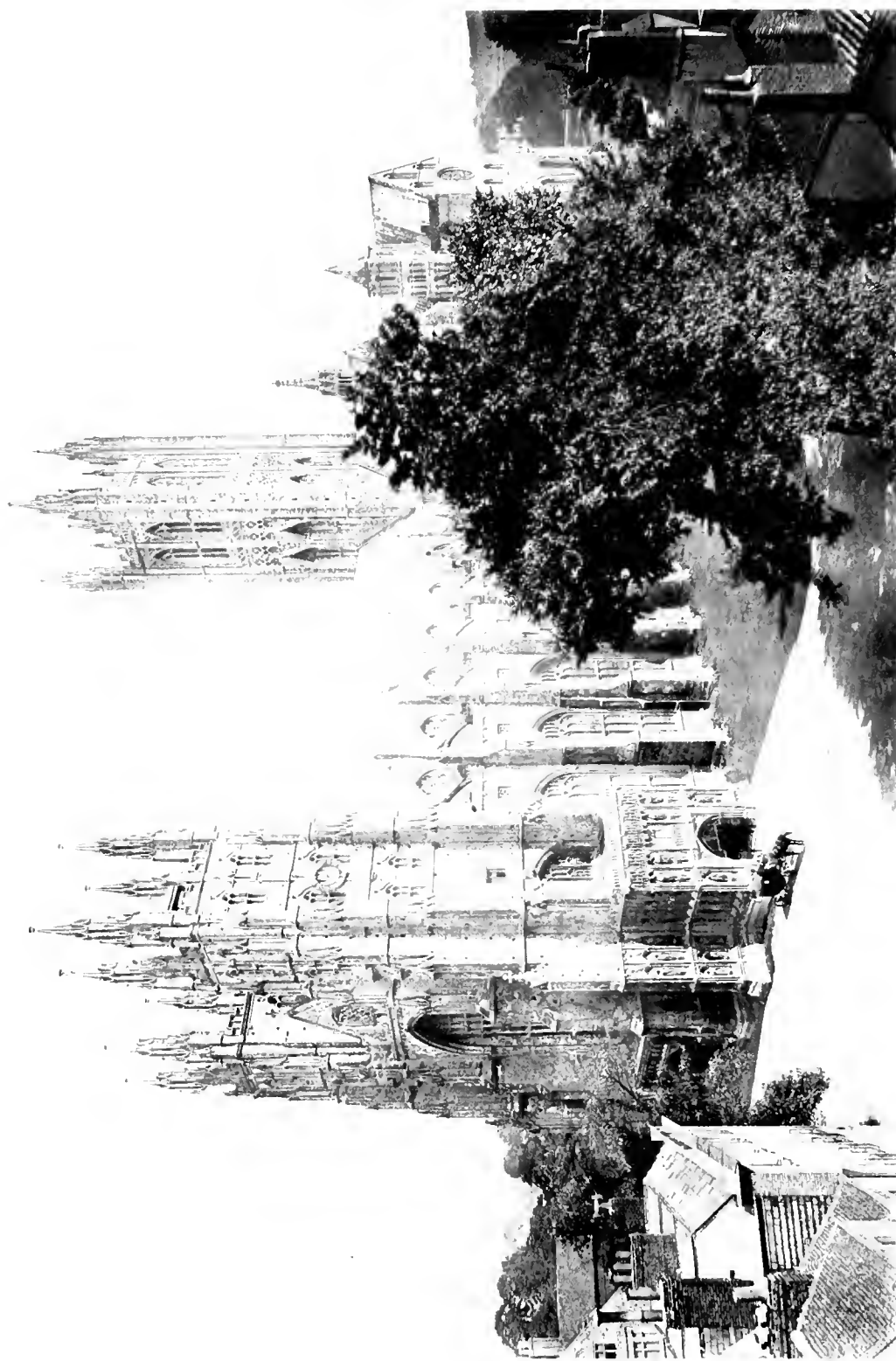


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CANTERBURY CATHEDRAL, FROM THE SOUTH-WEST

PHOTO - CHESTER VAUGHAN, ACTON

THE

Their History
Architecture
and Associations

WITH A SERIES OF REMBRANDT
PLATES AND MANY ILLUSTRATIONS
IN THE TEXT

IN TWO VOLUMES
VOL. I.

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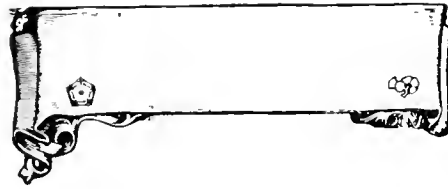
NO apology need be offered for yet another work upon those monuments of "petrified piety" which among material things are the chief glory of our land. The great age of architecture, indeed, is past, never probably to return; but none the less is it true that never were our cathedral churches so prized and treasured as they are now. In this respect the present generation need fear comparison with none of those that had their little day when architecture was a living organism. The Early English builders felt no compunction in making away with the Norman work of their predecessors, and although, out of deference to some great master-builder whose influence survived his death, an unfinished scheme was occasionally continued in accordance with the original conception, the same indifference to earlier work which characterised the creators of the first Pointed style was betrayed by those who built in the later styles, and most of all by the Perpendicular builders. That this should be so was inevitable. While the Gothic was passing through its predestined phases it was not to be expected that men would properly appreciate work which they looked upon, rightly or wrongly, as but rudimentary. Theirs was the joy of creation; and the sense of antiquity which is now so sedulously cultivated only became possible when the period of evolution was succeeded by an era of comparison and imitation.

Yet we of these later days may easily plume ourselves over much upon our reverence for the work of past ages. Admirable as are the pious zeal and liberality that have made possible the restorations recorded in the following pages, who can maintain, on a survey of church restoration as a whole, that it has not been carried too far? In many instances the architect has indulged in reconstruction when reparation would have sufficed. Too often the church committed to his mercies

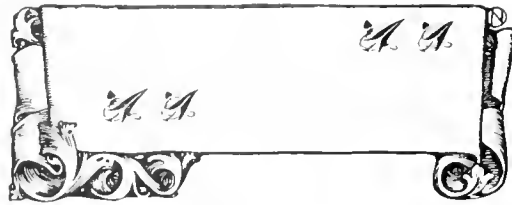
has emerged from the ordeal as spick-and-span as though it were fresh from the chisel of the original builder, and years must pass before the gentle hand of time can mellow the rawness of the scarified stonework. In the pages of these volumes no name occurs so frequently as that of Sir Gilbert Scott. Of his considerable learning, his amazing facility and industry, his happy reconstructive guesses, no praise could well be excessive; and when we think of the achievements of his predecessors it may seem ungracious even to hint at excess of zeal; but it would have been possible to take more unqualified delight in his work had it been marked by somewhat less vigour and rigour, and by more of that "tender spirit of archaeological conservatism" with which a recent writer credits him.

To the scathe wrought by Reformers and Puritans many references will be found in these pages. But it is questionable whether our cathedrals have suffered much more from iconoclastic rage than from the neglect and vandalism to which they were exposed when sectarian violence had done its worst. One may suspect, indeed, that Cromwell's men have been saddled with not a little blame that belongs rather to the custodians of our churches during that dismal eighteenth century which may be called the dark age of architecture. In any case, it is at least as easy for the historic sense to find extenuation for ebullitions of frenzied zeal at times of national tumult as for callous and slothful indifference.

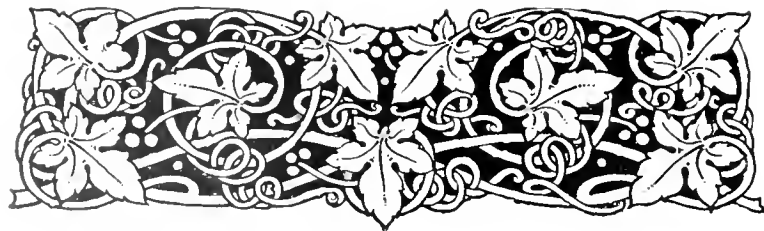
In the present volumes no rigid system of arrangement has been attempted. Canterbury, York, and St. Paul's come first, and after them Durham and Winchester, but for the rest, except that the more recent cathedrals bring up the rear of the English churches, and that the Welsh churches form a group by themselves, the order has been prescribed by nothing more technical than a regard for variety. The Editor has enjoyed free access to the pages of "The Cathedral Churches of England and Wales," published some years ago under the competent and judicious editorship of Professor Bonney, and containing much matter of permanent value. He desires to acknowledge indebtedness also to Mr. John Murray's classic Handbook, to the excellent monographs in Bell's Cathedral Series, to the fresh and luminous studies of Mr. Francis Bumpus, to Sir Gilbert Scott's "Personal and Professional Recollections," and to the volumes of "The British Isles."



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CANTERBURY.

Situation—The First Cathedral—Fires—Lanfranc Builds Anew—Conrad's Glorious Choir and its Destruction—The Murder of St. Thomas—William of Sens and English William—Becket's Shrine—Bell Harry Tower—Christ Church Gateway—Nave—Choir—Trinity Chapel—Becket's Crown—Transepts—Crypt—Remains of the Conventual Buildings—The New Palace—The Grammar School.

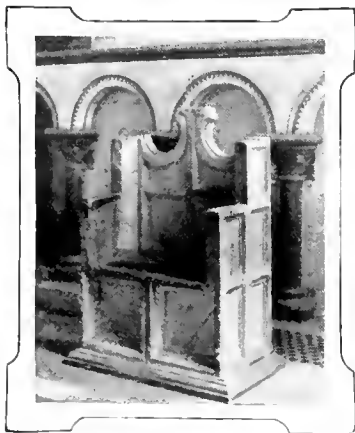


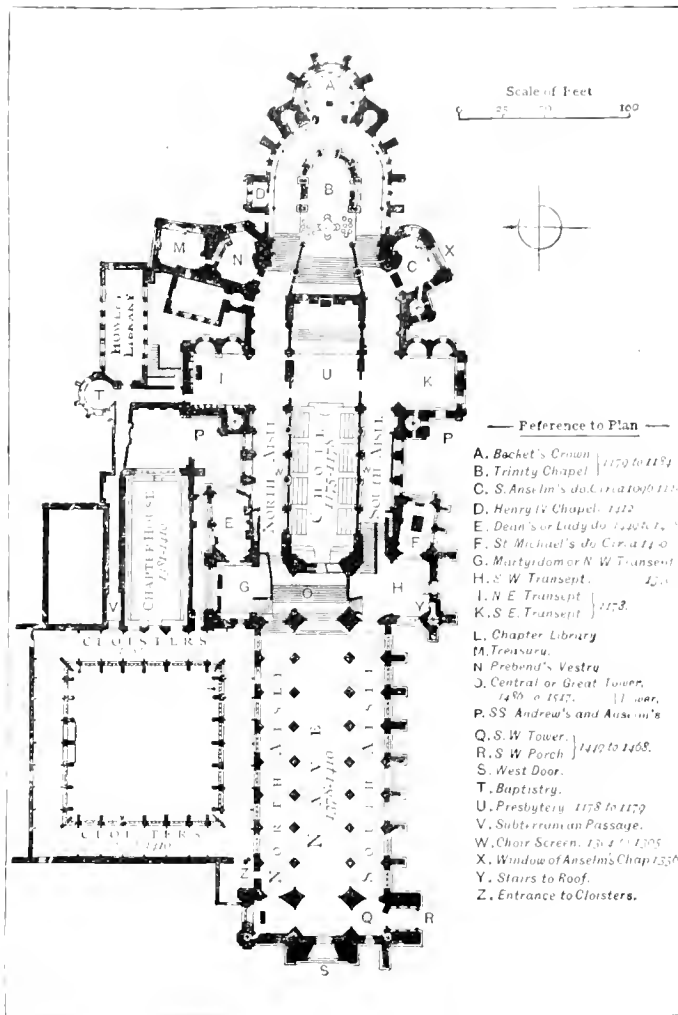
Photo: York & Son.

THE PATRIARCHAL CHAIR.

THOUGH the cathedral of Christ Church at Canterbury, standing as it does in the open valley of the Stour, and surrounded in the distance by higher ground, has not the advantage of situation possessed by that of St. Cuthbert at Durham, yet there is no church in England of which the far view is more impressive. Above the clustering houses of the city, above the neighbouring meadows and fields, it rises like a three peaked mountain of stone. And from no point of view is it seen to greater advantage than from the village of Harbledown, where pilgrims

such as those whose journey is described by Chaucer caught their first sight of the fane which had drawn them from their distant homes.

The cathedral occupies a site that carries us back far beyond St. Augustine, to the earliest days of Christendom in Britain; for when, towards the



PLAN OF CANTERBURY CATHEDRAL

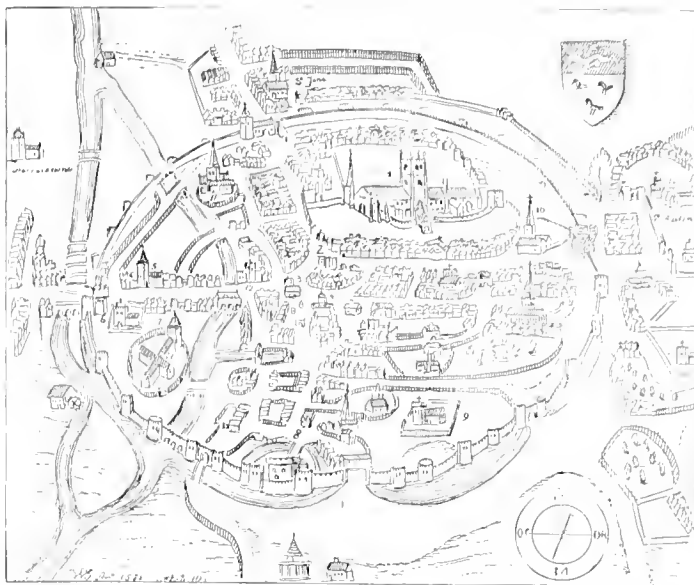
end of the sixth century, Augustine, with his band of missionaries, came at the bidding of Pope Gregory to win back England to the faith of Christ, Ethelbert gave to him, wherein to worship, an already ancient building, which had formerly been a church of the British Christians. This Augustine restored, and not improbably enlarged; and so, as the centre of his monastery of Christ Church, it became the first cathedral of Canterbury, the mother church of English Christianity.

Of that Roman basilica no trace is now to be seen, though some vestiges no doubt remain in the crypt. In the days of Odo, the latter half of the tenth century, it was re-roofed, and at that time the walls were raised,

probably by adding a clerestory. But an evil time was coming in the days of Alphege. In the year 1011 the monastery and city were stormed and sacked by the Danes, the church was plundered and set on fire, the monks were slaughtered, the Archbishop was dragged away a prisoner to be insulted and at last murdered. Twelve years later, with a Dane upon the throne, quieter times returned, and the remains of the Archbishop were translated with great pomp to a resting-place among his predecessors, Canute himself giving his crown of gold as an atonement, to be hung up "at the head of the great cross in the nave."

But worse things were to follow. In 1067, the year after Harold's death at Senlac, the city was assailed by fire; the flames quickly fastened

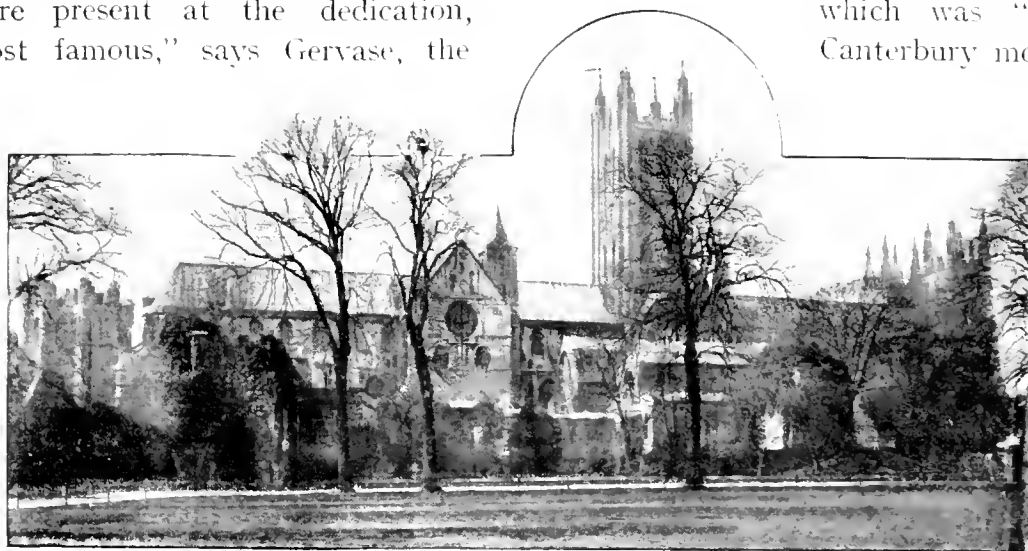
on the monastery, and almost all its buildings, including the mother church and the tomb-house of the archbishops, perished. At this time Stigand, an Englishman, still held the archbishopric, but three years later he was dispossessed in favour of Lanfranc the Norman. So, in a double sense, began a new era for Canterbury Cathedral. For Lanfranc utterly swept away so much as was left of



CANTERBURY IN THE SIXTEENTH CENTURY.

Christ Church monastery, and addressed himself so vigorously to the work of building its successor that in seven years the new cathedral was completed. But it was not long before it ceased to give satisfaction to the rapidly growing sense of architecture. In the days of Anselm, who succeeded him in the archiepiscopal chair, Lanfranc's choir was taken down, and was rebuilt on a much more magnificent scale. The work was begun by Prior Ernulph, but it was reserved to the next Prior, Conrad, to bring it to completion, and ever since has it been known by his name. Two kings, Henry I. of England and David I. of Scotland, the "sair sanct" of the northern kingdom, together with all the English bishops, were present at the dedication, which was "the most famous," says Gervase, the

Canterbury monk,

*Photo. Chester Vaughn, Acton.*

VIEW FROM THE NORTH-EAST.

"that had ever been heard of on the earth since that of the Temple of Solomon."

This was in the year 1130: less than fifty years afterwards (1174), "Conrad's glorious choir" was consumed by the same foe that had devoured the church of St. Augustine. The fire, of which a description



Photo A. F. Colbourne Canterbury.

INTERSECTING ARCHES IN PRIOR ERNULPH'S WORK.

has come down to us from Gervase, an eye-witness, broke out in some cottages on the south side of the church, just beyond the monastic precincts; a strong gale was blowing from that quarter; the glowing embers were carried up and hurled against the roof of the church, and, dropping through some interstices, ignited the woodwork

within. For a while the fire smouldered unperceived, and was not discovered until it had got firm hold upon the roof. The people flocked to save the pride of their city, working, praying, even raving and blaspheming in the excess of their grief; but all efforts were in vain, and the choir was utterly destroyed, the stones in many parts being so calcined by the heat of the conflagration that rebuilding became a necessity.

Four years before this event, the walls of the cathedral had witnessed the tragedy which was to bring to the church multitudes of pilgrims from far and near, and wealth almost beyond the dreams of the most avaricious of priors. Into the causes of the estrangement between Henry II. and the Archbishop who had once been his favourite we need not enter. On Tuesday, the 29th of December, 1170, the four knights, entering the cathedral in search of their prey, passed round the pillar in the centre of the north-west transept, and seeing in the gathering gloom—it was about four o'clock on a winter's afternoon—a group of figures mounting the steps, called to know where was the Archbishop. Becket turned and descended again to the level of the transept floor; then, as the knights sprang back startled, passed on, and halted between the central pillar and the massive wall which still forms the south-west corner of what was then the Chapel of St. Benedict. Angry words were exchanged; and then

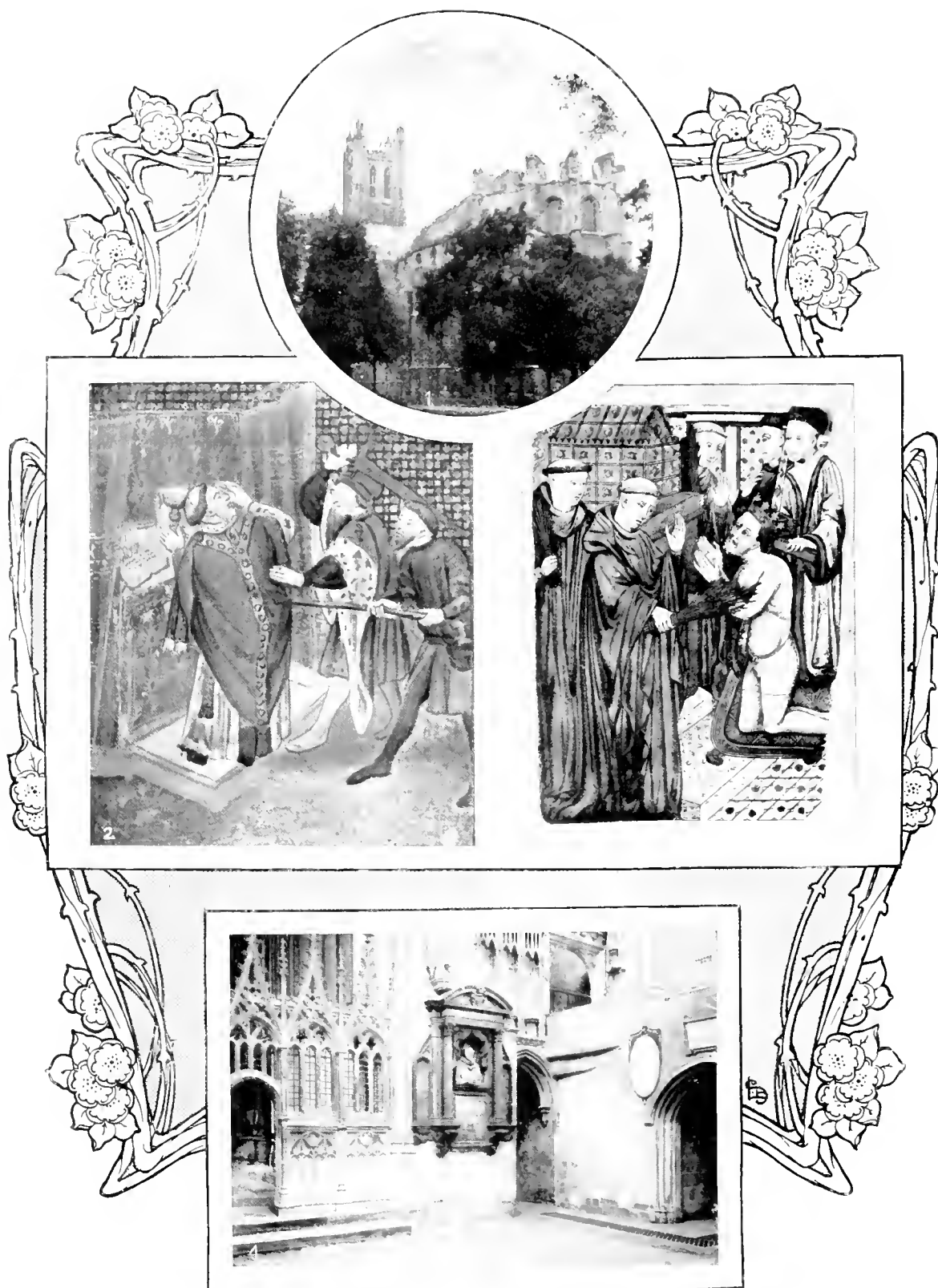


After a photo by J. G. Charlton, Canterbury.

THE "BELL HARRY" TOWER.

the knights—anxious, probably, to avoid an act of sacrilege—laid hands upon the Archbishop, and tried to drag him from the church. But he was no weakling; and, aided by Grim, a Saxon monk, who still remained by his side, he resisted successfully, and even threw one of his assailants on the pavement. It was hopeless to remove him; the work had to be done there and then if at all. They closed around him with their drawn swords. One struck off his cap, another smote him on the head, but the blow was partially parried by Grim, who received it on his arm. The bone was fractured by the stroke, and the wounded monk took refuge at the nearest altar; Becket was left standing alone before his murderers. Two more blows were dealt, and then the Archbishop, to quote from Stanley's "Memorials," "sank on his knees, his arms falling, but his hands still joined as if in prayer." With his face turned towards the altar of St. Benedict, he murmured, in a low voice . . . 'For the name of Jesus, and the defence of the Church, I am willing to die.' Without moving hand or foot, he fell flat on his face as he spoke, in front of the corner wall of the chapel, and with such dignity that his mantle, which extended from head to foot, was not disarranged." In this posture one of the knights struck him with such force that the crown of the head was severed from the skull, and the sword-blade snapped on the marble pavement. Another thrust his sword into the wound as the Archbishop lay dead; then they hastened away to plunder the palace. "As the murderers left the cathedral, a tremendous storm of thunder and rain burst over Canterbury, and the night fell in thick darkness upon the scene of the dreadful deed."

It was not long before the murder of Becket, whatever the provocation might be—and it was great indeed—proved to be "worse than a crime, a blunder"; and a scene was enacted in Canterbury happily without a parallel in our history: Henry came to do penance at the saint's grave, and purge himself of complicity in the murder. On July 8th, 1172, in the garb of a penitent pilgrim, he came barefoot to the cathedral. He knelt in the southern porch, replaced now by a later edifice; he passed along the sombre nave—also subsequently rebuilt—to the scene of the martyrdom. Here he knelt at the pavement where the Archbishop had fallen. Then he descended into the crypt and proceeded to the tomb, again knelt in prayer, and made his profession of regret; then, removing the rough cloak which he wore, "placed his head and shoulders in the tomb, and there received five strokes from each bishop and abbot who was present, beginning with Foliot (Bishop of London), who stood by with the 'balai,' or monastic rod, in his hand, and three from each of the eighty monks." After this discipline he passed the night in the crypt, "resting against one of the rude Norman pillars—such as those which still remain close at hand—on the bare ground,



1. "BECKET'S CROWN" (p. 8). 2. MURDER OF BECKET (*From an Old M.S.*). 3. HENRY II'S PENANCE AT BECKET'S TOMB (*From a Painting on Glass*). 4. TRANSEPT OF THE MARTYRDOM (*Photo: Chester Laughan, Acton*).

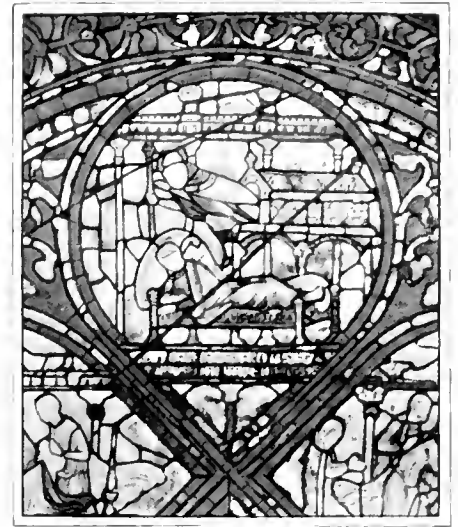
with bare feet, still unwashed from the muddy streets, and passed the whole night fasting."

When Conrad's choir had perished in the flames the task of rebuilding the eastern part of the church was entrusted to one William of Sens, a man "of lively genius and good reputation," under whose charge the work went on from 1174 to 1178, when "through the vengeance of God or spite of the devil" he fell from a scaffolding, and received such serious injuries that he was obliged to give up the charge of the work. He was succeeded by an Englishman, also William by name, "small in body, but in workmanship of many kinds acute and honest," by whom the work was completed in the course of six years. The architects followed the lines of Conrad's choir as far as its eastern extremity, where it ended in a chevet, flanked by two towers, and terminated by an oblong chapel dedicated to the Holy Trinity.

These towers were retained, but the Trinity Chapel was rebuilt on a grander scale and practically incorporated with the building, the floor being raised

yet higher to make a more stately resting-place for the relics of the new saint—Thomas of Canterbury; and beyond this, and thus considerably to the east of the uttermost wall of Conrad's building, was raised the singular structure called "Becket's Crown," which unfortunately was left incomplete in the upper stage.

It was on Tuesday, July 7th, 1220, that, with all fitting solemnity, the relics of Becket were transferred from the crypt to their magnificent shrine in the new Trinity Chapel. To it for more than three centuries crowds of pilgrims flocked; gold



By permission of Dr. Field, Abingdon.

GLASS MEDALLION IN CATHEDRAL WINDOW
SHOWING SHRINE OF ST. THOMAS.



Photo Chester Vaughan, Aston.
RUINS OF THE
MONKS' "INFIRMARY."

and gifts were poured into the cathedral coffers; the worship of St. Thomas of Canterbury became a feature of the religious life of England, almost of Europe. Here Richard I. gave thanks for his deliverance from captivity in Austria, and Henry V. for his victory at Agincourt. The pilgrims, whose annual gifts amounted to many thousand pounds, were content to gaze upon its splendours through the iron rails which enclosed it.

Nor was the shrine guarded with iron bars alone. High in the tower of St. Anselm, to the south, was the Watching Chamber, provided with a fireplace so that the watchman might not be tempted on cold nights to desert his post of observation. And, not content to rely wholly upon human fidelity, the Prior kept a kennel of ban-dogs, which were placed on guard during the night watches. Such precautions were by no means excessive. Not only was it necessary to guard the shrine from thieves, but the relics which it contained had also to be protected from the depredations of the pious. Becket had not been dead more than half a dozen years before two of these pious robberies were perpetrated. In 1176 Benedict, a Christ Church monk, created Abbot of Peterborough, took away with him to his new church two vases of blood and some of the saint's clothing, with the flagstones immediately surrounding the spot where Becket was murdered, and out of these stones two altars were constructed. Not less enterprising were the monks of St. Augustine's Abbey here at Canterbury. Unable to bear the thought that Christ Church should have all the glory associated with the martyrdom of the saint, they offered to make Roger, the custodian of the Altars of the Martyrdom, Abbot of St. Augustine's if he would acquire for them some part of Becket's skull. The theft was committed by the man whom his brethren had chosen to guard the precious relics, and he received the promised reward; nor were the chroniclers of St. Augustine's ashamed to boast of the transaction, compounded though it was of robbery



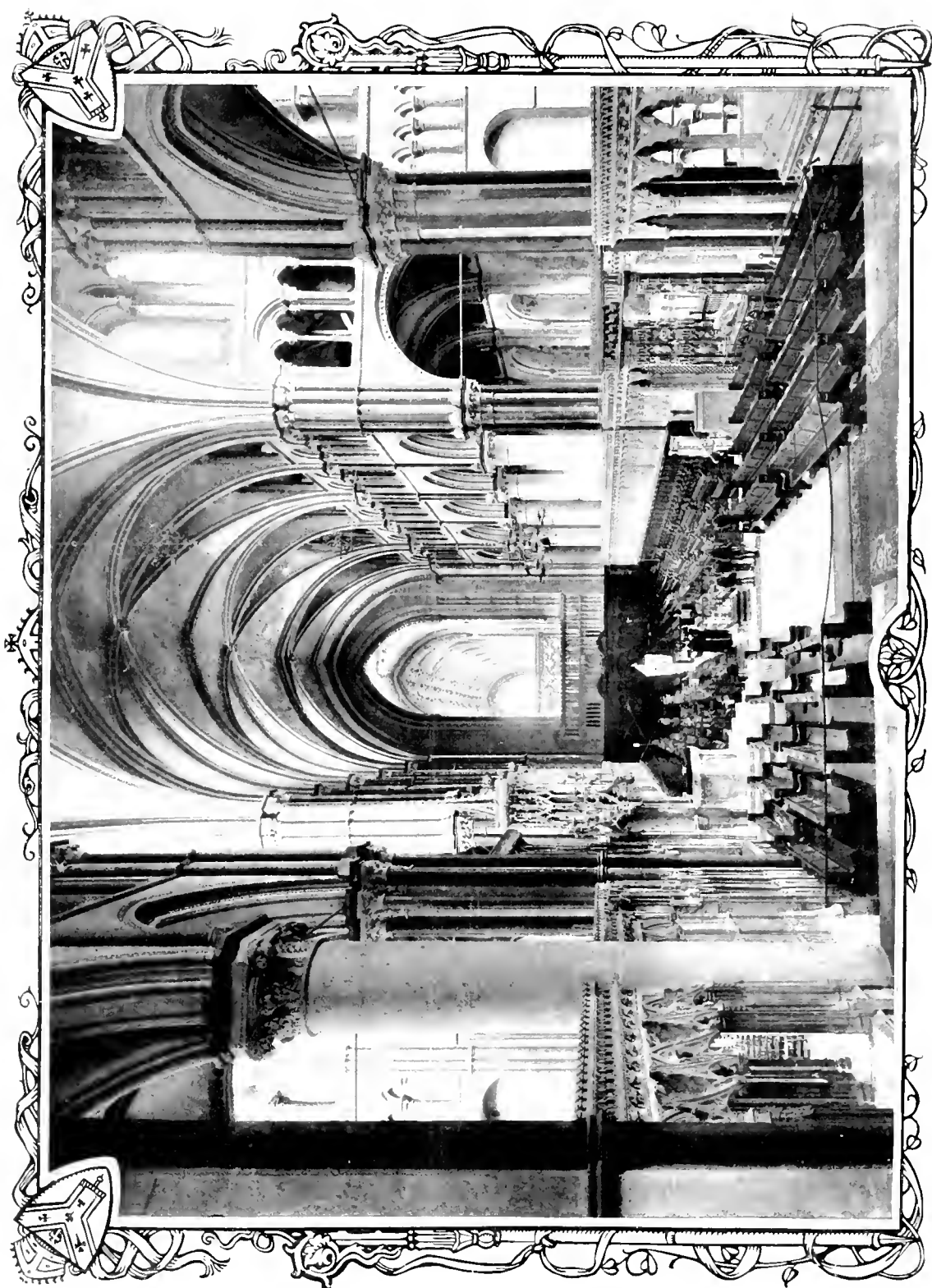
MERCERY LANE, LOOKING TO CHRIST CHURCH GATEWAY.

and treachery. So completely may religious zeal be divorced from the very elements of morality!

When the choir which replaced Conrad's was completed, the architects had not yet done with Canterbury. Between 1378 and 1410 the nave and transepts were rebuilt, and not till the early years of the sixteenth century was the central tower carried up to its present height by the younger Prior Goldstone. This tower—"Bell Harry Tower," as it is too colloquially called, from a bell hung at the top—replaced the "Angel Steeple," from whose summit a gilded angel, glittering from afar in the sun, first attracted the eyes of pilgrims as they approached the sacred shrine at Canterbury. It was the last great work executed in the cathedral, if we except the re-building of the north-west tower in the nineteenth century, and it was the crowning glory. It would be impossible to find its equal in England, difficult in the world. We may admire the more ideal perfection of the spire of Salisbury or Chichester or Norwich, or the triple group of Lichfield, but the towers of Canterbury, like those of Gloucester, are a marvellous combination of grandeur and of grace.

Time has dealt gently with the cathedral, blending the older and the less ancient parts with a touch of benignant magic. Thus the two western towers stand in appropriate companionship, though the southern was the work of Archbishop Chicheley and the elder Prior Goldstone in the fifteenth century, whereas its northern neighbour was finished only in 1840, when it replaced one of the old Norman towers which had survived the reconstruction of the nave, and bore the name of the "Arundel Steeple," from a peal of bells placed in it during the primacy of Archbishop Arundel. Similarly no violent sense of transition is experienced when we pass from the severity of Prior Ernulph to the milder fertility of William of Sens, and so to the graceful lightness of English William.

What portal more majestic could have been conceived than the younger Prior Goldstone's Christ Church gateway, which gives entrance to the precincts from Mercery Lane? Built on a bold Perpendicular design, its great height sets off the soaring western towers of the cathedral and the still more stupendous proportions of "Bell Harry." It affords access to the south porch, the work of Prior Chillenden at the end of the fourteenth century, which occupies an unusual position, since it opens into one of the western towers. As we enter the mighty nave the eye is immediately caught by one of the cathedral's most distinctive features—the beginning of the great ascent by which the pilgrims went up to the house of their Lord, the first of the flights of steps which led to the elevated platform in the retro-choir that supported the shrine of **Thomas Becket**. Commencing beneath the central tower, the floor rises in a gradual ascent of three stages to the foot of the massive screen of stonework, which almost shuts off the choir from



THE CHOIR. LOOKING WEST FROM THE ALTAR STEPS.



TOMB OF CARDINAL MORTON
IN THE CRYPT.

but made short work of the figures of Christ and the twelve apostles in the thirteen mitred niches which encircled the arch.

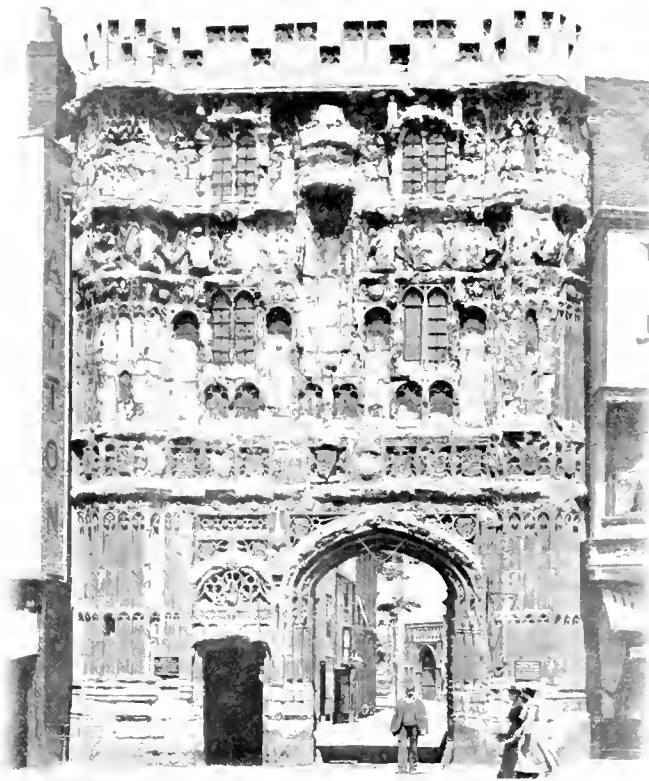
Of the choir, the most salient feature is its great length, not less than 180 feet, or, with the presbytery, 225½ feet. We seem to have entered a second church, style and arrangement are so different from those of the nave. Even Conrad's choir,

the nave, while shorter but steeper staircases lead from the floors of the transepts to the choir aisles. The beautiful fifteenth-century screen between nave and choir was mutilated by the Puritans, but has been well restored. It is enriched with six crowned figures believed to represent kings of England, of whom one has been identified with the pious Ethelbert. Cromwell's men spared the kings,



TOMB OF HENRY IV. IN TRINITY CHAPEL.

without Trinity Chapel, fully equalled the nave in length, but the design of William of Sens gives us the longest choir in England. Another feature is the contraction of the walls beyond the eastern transept. This marks the position of the chevet of Conrad's choir, and is caused by the desire of the architect to retain the two flanking towers which had escaped the



CHRIST CHURCH GATEWAY.

conflagration, while he carried the building on considerably to the east of the ancient Trinity Chapel.

Right and left of the altar there once stood the shrines of St. Dunstan and St. Alphege, the former of whom, once Abbot of Glastonbury, was Archbishop from 960 to 988, and the latter from 1005 to 1012, when he was murdered, as we have seen, by the Danes. St. Alphege's shrine has utterly disappeared; of the other, the position of its altar is indicated by some diaper-work. The reredos is an erection of about the middle of the last century, when it replaced an elaborate Corinthian screen, and it is an imitation "of the screen-work of the Lady Chapel in the

crypt," a fine piece of fourteenth-century work, which fell a victim to Puritan zeal. Sir Gilbert Scott's choir stalls harmonise well with those for members of the chapter, the work of Grinling Gibbons. Early in the eighteenth century Archbishop Tenison presented to the cathedral a canopied and wainscoted throne, the canopy carved by Gibbons, but under Archbishop Howley (1828-48) this was replaced by a lofty throne of tabernacle-work, his own gift. Tenison's throne is now to be found in the south-eastern transept.

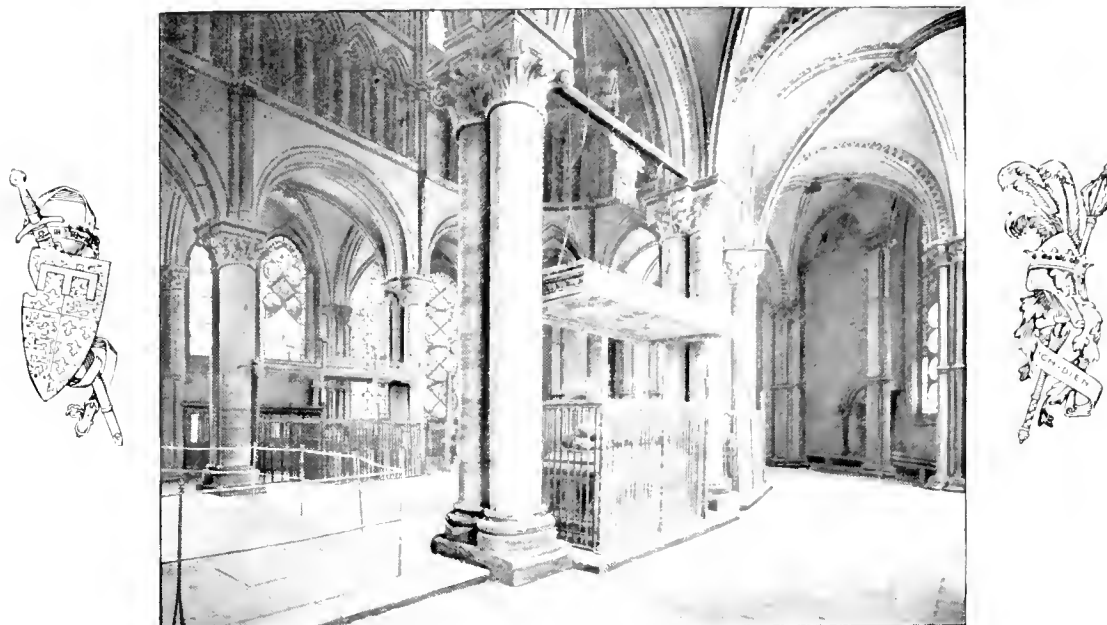
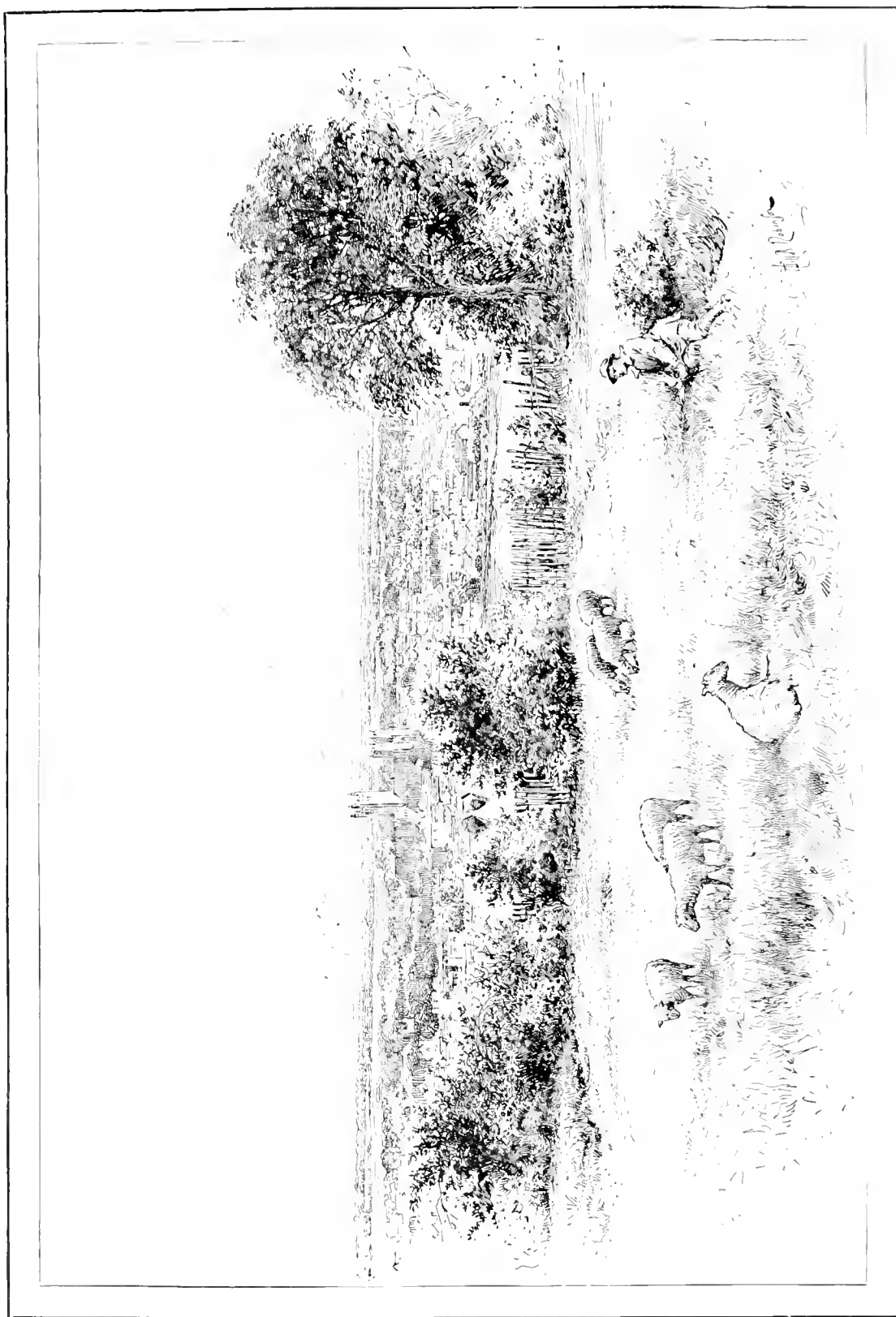


Photo: Chester Vaughan, Adon.

TOMB OF THE BLACK PRINCE IN TRINITY CHAPEL.

St. Thomas's shrine stood, as we have said, in the centre of Trinity Chapel, otherwise the retro-choir. We have already briefly described it, and spoken of the pilgrimages to it, but it must be added that the last sovereign to do reverence to it was the sovereign who was ruthlessly to destroy it. Henry VIII. visited it with the Emperor Charles V. no long while before he broke with Rome. When the breach had taken place nothing short of the annihilation of the saint, in so far as he could compass it, would satisfy him. So determined an opponent of royal authority as Becket could never have been much to his taste, and he could not forgive him for having brought upon his royal namesake the most humiliating penance ever endured by a monarch of this realm. So, in April, 1538, if the story be true—and it may well be—he issued a writ of summons against Thomas Becket, sometime Archbishop of Canterbury, calling upon him within thirty days to give account of his treasons and rebellions. Service of the writ took the form of reading it at the saint's tomb. There was no return to it, and the defendant was tried at Westminster in his absence, the



CANTERBURY CATHEDRAL, FROM ST. THOMAS HILL.

defence being undertaken by an advocate nominated by the King, while the Attorney-General was briefed for Henry II. The sorry farce ended in Becket's condemnation, and it was decreed that his bones should be burnt and all his offerings forfeited to the Crown. The burning appears to have been evaded or remitted, and by Dean Farrar and others it was believed that bones discovered so recently as 1888 in a stone coffin in the crypt, almost under the site of the shrine, the skull severely fractured on the left side as from a violent blow, were those of the Archbishop. But the late



HUGUENOTS' CHURCH IN THE CRYPT.

Father Morris was strongly opposed to this view, and the learned and careful Dr. Cox, in the volume on Canterbury which appeared in 1905, expresses his full agreement with the conclusion of that writer. However this may be, it is certain that the shrine was destroyed, the gold and the precious stones with which it blazed being taken away by the spoilers in six-and-twenty carts.

For many years the martyr's remains occupied this Trinity Chapel in solitary state. At last, at a time of national mourning, Edward the Black Prince was entombed, not, as he had directed, in the crypt below, but here on the floor above, "on what was then thought to be the most sacred spot in England." The tomb has fortunately escaped well the chances of some five centuries. From the canopy hang the Prince's gauntlets and helm, his surcoat and shield, and the scabbard which once held his sword ;

this, men say, was taken away by the hand of Cromwell, though Dr. Cox rejects the story. On the north side of the chapel is the tomb of Henry IV. and his second wife, Joan of Navarre, who survived him. Yorkist stories asserted that the tomb did not contain the King's body, that having been cast into the sea during a storm; but an examination in the year 1832 showed the tale to be untrue. East of this King's monument is one to Wotton, first Dean of Canterbury, after the Reformation, placed here, it may be, in order to show that the reverence for the great Thomas was indeed a thing of the past.



THE WESTERN PART OF THE CRYPT.

At the extreme eastern end of the chancel stands "Becket's Crown," which is an octagon in plan. In this remarkable structure some have seen a memorial of the tomb-house of the Saxon archbishops, others a remembrance of the seat assigned by Pope Pascal II. to the *alterius orbis papa* in the "Corona" in the Lateran. Others hold that "Crown" is a reference to a portion of Becket's skull sliced off by Richard le Breton's sword, and preserved in this part of the church. But "Corona" is shown by Professor Willis to be a general term, and not one special to Canterbury, and there is no evidence that a fragment of the saint's skull was treasured here. Whatever may have been its motive, the building is the work of English William, and one of the most graceful parts of his design, a miracle of lightness in stone. Of late years the massive stone chair, in which the archbishops are enthroned, has been brought back to the

Corona. Tradition states that it was the throne of the heathen Kings of Kent, given by Ethelbert to Augustine, and that it has ever since been the patriarchal chair of the Archbishops of Canterbury; and though some recent authorities assign it to the end of the twelfth or the beginning of the thirteenth century, and it has been suggested that it may have been constructed for use at the translation of St. Thomas's relics from the crypt to Trinity Chapel, yet Mr. Micklethwaite sees no ground for supposing that it may not date from the days of St. Augustine. And, as Dr. Cox pertinently asks, how could such a chair as this be required at such a function as a translation?

The transepts have much the same general character as the nave, but they are distinguished by a wealth of sculptured detail. Opening out from the south-west transept is the small chapel sometimes styled the Warrior's Chapel, because it is dedicated to St. Michael—an excellent piece of Perpendicular work dating from about the end of the fourteenth century. Here is the elaborate altar-tomb erected by Margaret Holland to the memory of her two husbands—John Beaufort, Earl of Somerset, half-brother of Henry IV., and Thomas Duke of Clarence, second son of that monarch, killed by a lance-thrust on the field of Baugé, 1421. But the chapel also contains a tomb of yet greater interest—a stone coffin, over-arched, so that the head alone projects into the building—wherein rests the dust of Stephen Langton, who has left his mark upon the Bible by the division into chapters, and a yet more important mark upon the history of England as the contriver of the Great Charter.

To the east of the north-west transept, the Transept of the Martyrdom, is the Lady Chapel, which is usually styled the Deans' Chapel, from the number of those dignitaries who are commemorated here. It was built by the elder Goldstone in 1460, in place of that chapel of St. Benedict in which the faithful Grim took refuge when he had intercepted the stroke intended for Becket. It is worthy of note rather for its fan vaulting and its graceful carving than on account of its monuments, which for the most part have small claim to admiration.

The crypt, supporting all the eastern part of the building, is the largest in the country, except that of St. Paul's, and is one of five English crypts which are anterior to the year 1085, the others being Winchester, Gloucester, Rochester, and Worcester. No cathedral of later date has included a crypt in its design, though one which had previously existed may have been rebuilt. The western or lower part of Canterbury crypt is the older. A little of Lanfranc's work remains, but in the main it is a relic of the cathedral of Ernulph. The eastern part, beneath the Trinity Chapel and the Corona, was the work of English William, whose unfettered composition, says Willis, it may be considered to be.



THOMAS CRANMER (1533-56).

From the Painting by G. Elckens in the National Portrait Gallery. Photo: Emery Walker, Clifford's Inn, E.C.



REGINALD POLE (1556-58).

From the Painting by Etian in the possession of the Rt. Hon. Lord Arundell of Wadsworth.



JOHN WHITGIFT (1583-1604).

From a Painting in the National Portrait Gallery. Photo: Emery Walker, Clifford's Inn, E.C.



WILLIAM LAUD (1633-45).

From the Painting by Van Dyck at Lambeth Palace.



WILLIAM JUXON (1660-63).

From the Painting in the possession of the Marquess of Bath.



WILLIAM SANCROFT (1678-91).

From the Painting by P. Leus at Lambeth Palace.



JOHN TILLOTSON (1691-94).

From the Engraving by Faber.

SOME ARCHBISHOPS OF CANTERBURY.

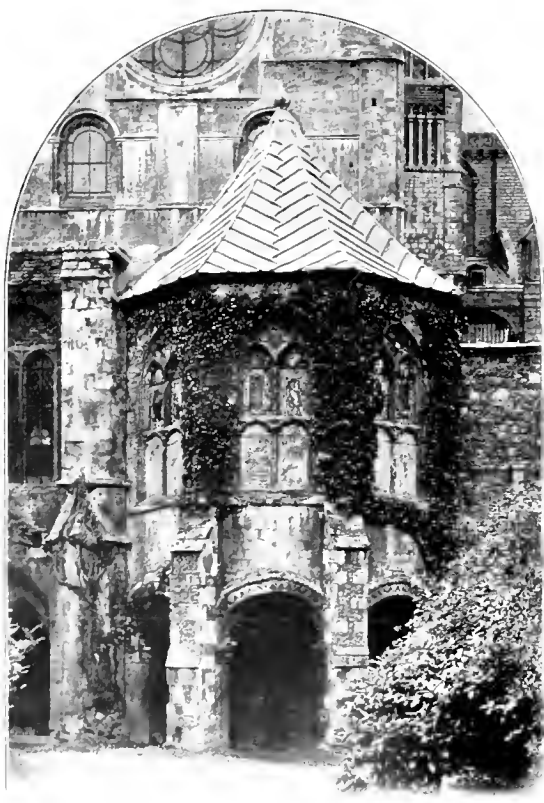
Towards the eastern end of the crypt, enclosed by open stonework of Perpendicular age, is the chapel of Our Lady Undercroft, once the richest treasure-house of the cathedral, surrounded in the days of Erasmus by a double rail of iron, and displayed only to a chosen few among the thousands of pilgrims. So late as the nineteenth century, according to Dr. Cox, the eastern portion of the crypt was walled off and used by one of the prebendaries as a wine cellar!

In the days of Elizabeth a number of French and Flemish refugees, mostly clothiers and silk-weavers, settled at Canterbury; and the crypt was granted to them by the Queen. They are often said to have set up their looms here, but Mr. F. W. Cross, the librarian of the cathedral, denounces the story as improbable and as unsupported by a scrap of documentary evidence. Their descendants still meet in the crypt for worship, after their fathers' ways and in the French tongue. In these days they worship in the charmingly vaulted chantry which the Black Prince founded in the crypt when he obtained dispensation from the Pope for his marriage with his cousin Joan, the "Fair Maid of Kent." His arms, and those of his father, with a face which is believed to be that of his wife, are still to be traced on the vaulting. The chapel

of St. Gabriel or St. John, in the south-east corner of the crypt, bears upon its roof some primitive paintings, probably from the brush of a Norman artist, which have of late years been recoloured. The central pillar is remarkable for its carved fluting and for the grotesque figures carved upon the capital.

The interior length of the cathedral is 510 feet, and the exterior length 537 feet; the nave with the aisles is 71 feet in breadth and 80 feet in height; the height of the choir is 71 feet, of the western towers 130 feet, of the central tower 235 feet.

At Canterbury the conventual buildings of the great Benedictine monastery of Christ Church were for the most part grouped around the Green Court, on the north



THE BAPTISTRY

side of the cathedral, there being no room for them on the south side, where otherwise they would no doubt have been built. The cloisters are late Perpendicular, the work of Prior Chillenden, with traces of the Norman stonework which they superseded. On the east side of the cloisters is the chapter house, which, superseding a Norman structure, was begun by Prior Henry of Eastry in the later years of the thirteenth century, and finished about a hundred years later by Prior Chillenden, to whom are due the upper storey and the barrel vaulted roof of Irish oak, richly carved. Oblong in shape, it is a

magnificent hall, 90 feet by 35 feet. Its restoration by the late Sir Arthur Blomfield, zealously promoted by Dean Farrar, who is commemorated by stained glass in the west window, was completed in 1897, when it was reopened by the Prince of Wales, now King Edward VII.

Of the more famous Archbishops of Canterbury, some have already been named, and of others we give portraits (page 19), but it would be an oversight not to mention Archbishop Tait, one of the most judicious and statesmanlike of prelates. Only an archway of their ancient Palace now remains, in what is known as Palace Street. Its fine hall was destroyed during the Commonwealth, and after the Restoration the Primate had no official residence at Canterbury until Archbishop Temple, selling the Palace at Addington, built the present Palace, a comely building which, when it has been toned by the elements, will sort not ill with its venerable surroundings. Dr. Temple, who died at the end of 1902, was buried in the cloister garth; his immediate predecessor, Dr. Benson, buried in the nave, under the north-west tower, was the first Primate to be interred in his cathedral since Reginald Pole in 1558; and both are commemorated by monuments within the church. The Deanery, on the east side of the cloister, was originally the "New Lodging" which the younger Prior Goldstone built as a guest-house early in the sixteenth



Photo. Chester Vaughan, Accon.

THE NAVE, LOOKING EAST.

century ; this it was that Wotton, the first Dean, chose for his abode. The canons of the cathedral dwell in what used to be the cellarer's house, the bakehouse, and the brewhouse. On the north side of the Green Court the Porter's Gate and Lodge still retain their rugged dignity. The ruins of the Infirmary include some Norman arches, which still bear traces of the fiery ordeal through which they passed more than seven hundred years ago, when Prior Conrad's choir perished. Attached to the north-eastern transept is a beautiful little structure which is usually styled the Baptistry, but should rather be called, as it used to be, the Lavatory Tower. From this building, of which the lower part is late Norman, while the upper part was rebuilt by Prior Chillenden, water was distributed to the inmates of the monastery from springs which still supply the cathedral and precincts.

The Grammar School occupies a part of the old almonry. This, with some adjoining buildings, was appropriated by Henry VIII., who set up a mint in one part and founded a school in the other. Since then the buildings of the school have been augmented, as its numbers and its fame have increased. Its hall is a modern structure, but the external staircase leading to it is a fine specimen of Norman work, and is the only one of its kind that remains in England.

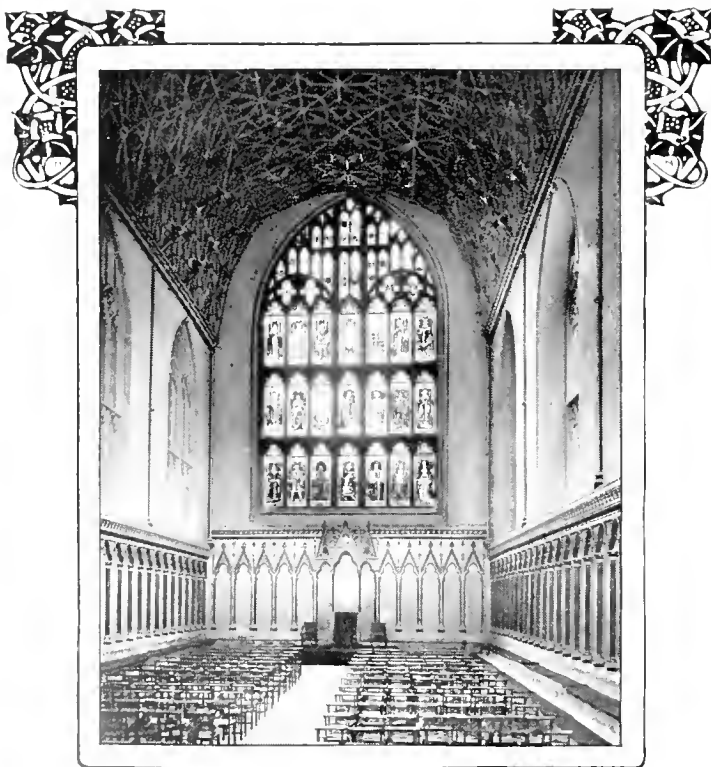
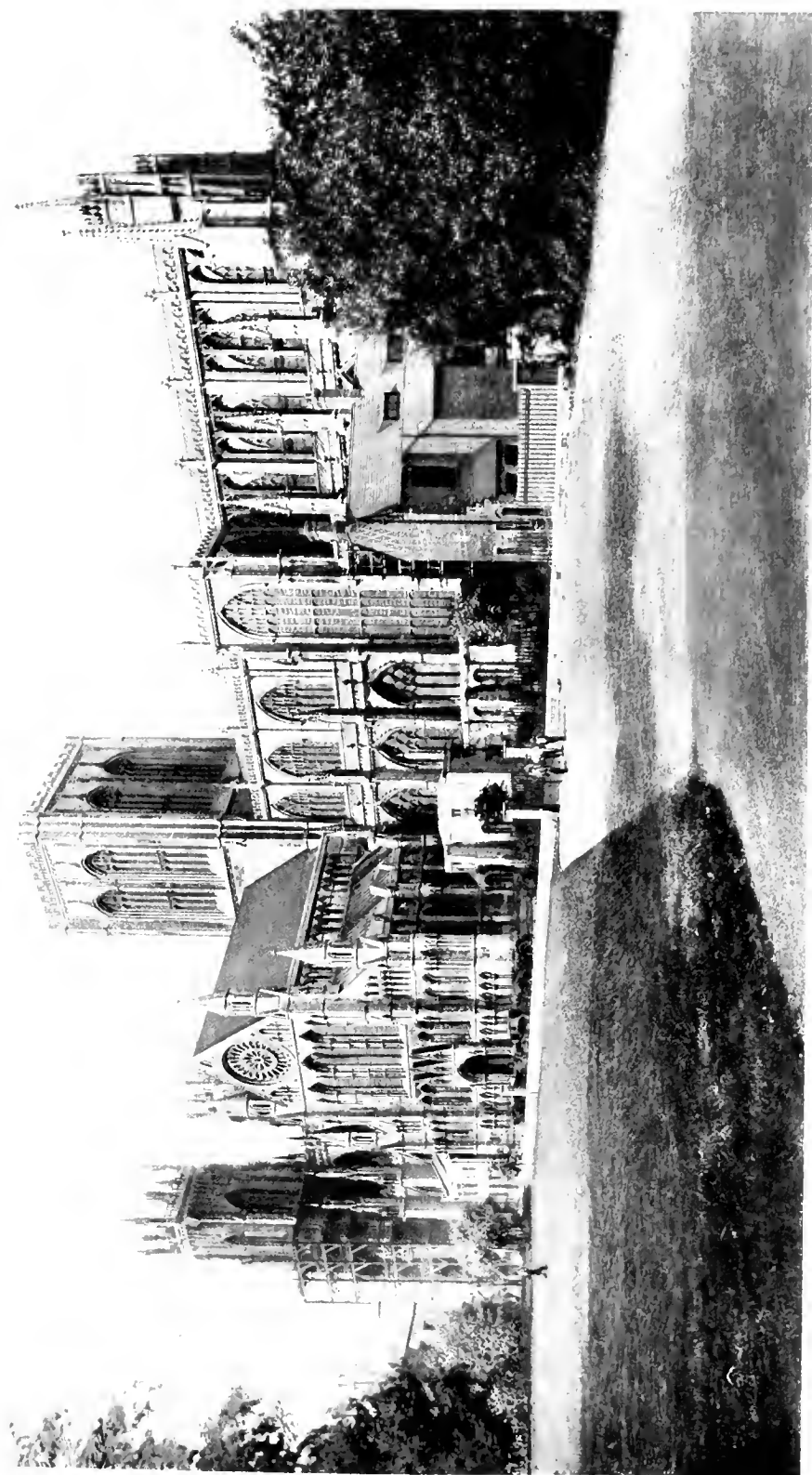


Photo. J. G. Charlton, Canterbury.

THE CHAPTER HOUSE.



YORK MINSTER, FROM THE SOUTH-EAST



Photo: Wilson, Aberdeen

THE MINSTER, FROM THE SOUTH-WEST.

YORK MINSTER.

The Building of the Minster—Narrow Escapes from Destruction—The West Front—The Nave—Wealth of Stained Glass—Rivalry between Canterbury and York—The Lantern—The "Five Sisters" Window—The Transepts, Choir, and Lady Chapel—Historic Relics in the Vestry—The Crypt—The Chapter House—The Library—Reminiscences—Archbishops of York.

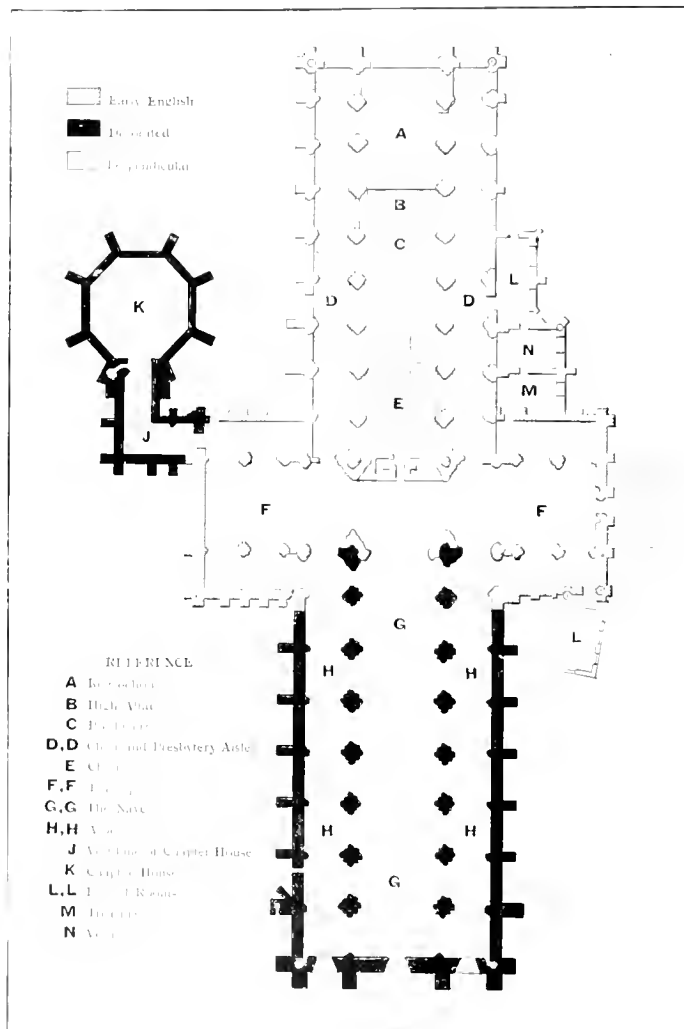
IN dignity and massive grandeur, this "glorious Temple in the North," rising high above the roofs of the neighbouring houses, with its noble triplet of towers and its great clerestory windows, is excelled by scarce any of our cathedrals. A grand object at all times and from every point of view, it makes, perhaps, its deepest and most enduring impression when its superb western front is all aglow with the light of the setting sun. On the whole, the west front, the chapter house, and the north transept are its most characteristic features, and happily their surroundings admit of their being fairly well combined in a single view. Though they present less variety, the south-west and south-east views also are admirable, and are distinctly to be preferred to the view of the east end, though this has for its chief feature the grand east window.

Where the first Christian church of Eboracum was situated is not known, and the memory of it appears to have been wholly lost in the

days of Paulinus; for in the seventh century King Eadwine was baptised in a small wooden church, hastily erected while he was receiving instruction as a catechumen, and dedicated to St. Peter. Afterwards the King, as recorded by Bede, "set about to construct in the same place, at the suggestion of Paulinus, a large and more noble basilica of stone, in the midst of which the oratory which he had first built was to be included." The foundations of this structure were duly laid, but before the walls had risen far the new convert was slain at Heathfield in the year 633, and the work was completed by Oswald, his successor, about the year 635. This building appears to have rapidly fallen into decay,

for it was so found by Archbishop Wilfred less than forty years afterwards, and by him was repaired. Eadwine's church came to its end by fire, in 741; and, according to Alcuin, "a most magnificent basilica was built by Archbishop Albert, who came to the see in the year 767." The latter was undoubtedly on the site of the present minster, and there seems no reasonable doubt that it was also on that of Eadwine's church, so that the minster of York has been "holy ground" for more than twelve centuries.

Albert's church was consumed in the great conflagration during the uprising against William the Conqueror, so that the first Norman prelate, Thomas of Bayeux,



PLAN OF YORK MINSTER.

came to a devastated see and a ruined cathedral. The latter he rebuilt from the foundations. Rather less than a century afterwards, Archbishop Roger (1154-81) pulled down the choir of

this church and reconstructed it on a grander scale. The present south transept is believed to have been the work of Archbishop Gray, and so dates from between 1215 and 1255; and the north transept, with the central tower, was probably erected about the same time at the expense of the Sub-Dean. After these alterations, only the nave of Archbishop Thomas's cathedral remained, and this was removed by Archbishop Romanus, son of the builder of the north transept, who occupied the see from 1285 to 1296. The work of rebuilding does not appear to have progressed rapidly, for even the walls were not completed till 1345, and the



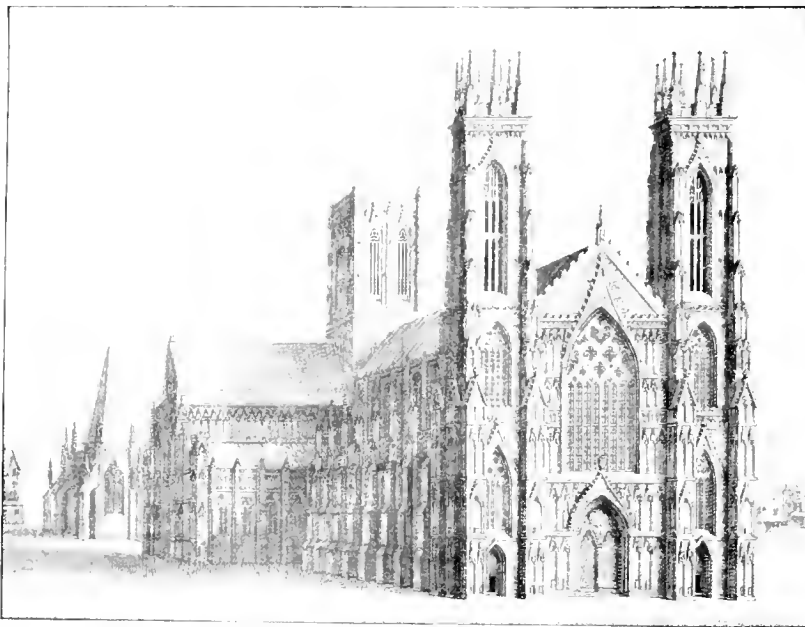
THE NAVE, LOOKING EAST.

wooden roof was added about ten years later. The chapter house was being built at the same time as the nave. The latter was now too grand for the choir, so some time after the middle of the fourteenth century the architects set to work upon that, and by the year 1400 the present choir was completed, and a few years afterwards the central tower was recased. The western towers, however, were still unfinished; of these the southern was erected about 1432, and the northern, completing the structure as we now see it, about 1470; the church being reconsecrated on July 3rd, 1472, in the name of St. Peter the Apostle, under whose guardianship the first church of Paulinus had been placed. Thus the transepts of York are Early English; the nave and

chapter house are Decorated; and the Lady Chapel, presbytery, choir, and towers belong to various dates in the Perpendicular period.

In modern times the cathedral has had more than one narrow escape from destruction. In the afternoon of the 2nd of February, 1829, one Jonathan Martin, a brother of John Martin the apocalyptic painter, being possessed of the notion that it was his duty to destroy the minster, secreted himself behind the tomb of Archbishop Greenfield in the north transept and there lay hidden when the doors were locked for the night. During the evening he set fire to the woodwork of the choir; but the outbreak was not noticed from without until next morning; and the fire could not be stayed until the roof of the choir had perished, and with it the carved oak tabernacle-work, the pulpit, the stalls, and the organ. The work of reparation, carried out by Sir Robert Smirke, involved a cost of £65,000, but so deep and so widespread was the interest felt in the minster that within two years the money had all been found, the State contributing the timber. Martin, who had been apprenticed to a tanner, had already distinguished himself as a disturber of religious services, and

in 1817 had been confined in an asylum for threatening to shoot the Bishop of Oxford; he was now put upon his trial for his act of incendiarism and incarcerated as a lunatic. Eleven years after this occurrence the carelessness of workmen who were repairing the clock in the south-west tower

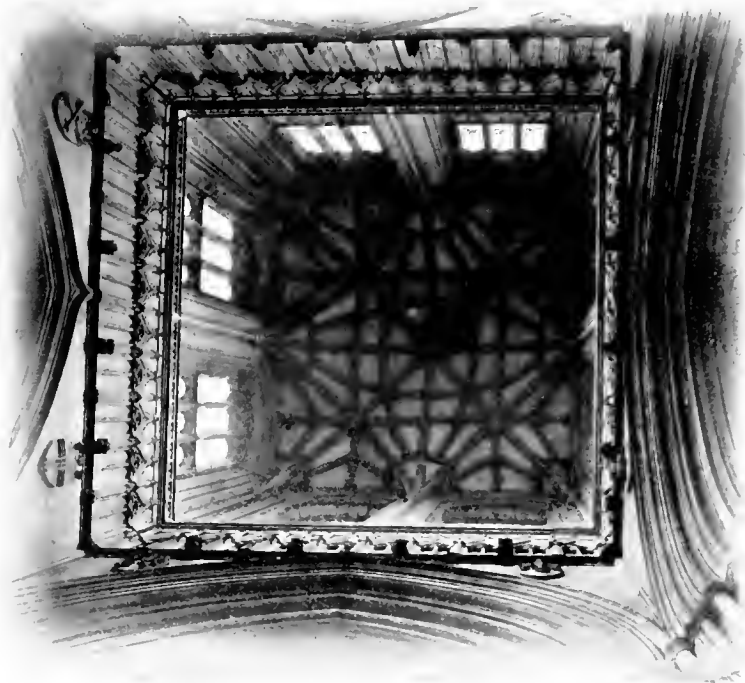


THE MINSTER IN THE SEVENTEENTH CENTURY, AFTER HOLLARS ETCHING.

of the minster brought about a conflagration in which that tower was burnt out, only its shell being left standing, and the flames spread to the wooden vault of the nave, which they entirely consumed. A restoration was at once undertaken by Sydney Smirke, and was finished within a year, at a cost of £23,000, raised by public subscription.

Having briefly outlined the growth of the cathedral from its origin

in Eadwine's chapel in the seventh century to its completion towards the end of the fifteenth, let us attempt some description of the noble fabric. In plan it is a Latin cross, formed by a nave, with north and south aisles ; a choir, also with aisles, and with a retro-choir ; and transepts. Over the intersection of nave, choir, and transepts rises a great tower ; at the west end are two others, scarcely inferior in height, though noticeably less massive. The west front "has been compared with the celebrated façade at Rheims Cathedral for richness, sublimity, and beauty of architectural design ; it is certainly not surpassed by that of any church in England in its fine proportions, chaste enrichments, or scientific arrangements." It is divided into three parts by massive buttresses, enriched with tabernacle-work on every face, and in each of these divisions is an entrance to the church. In the two side divisions are three windows, one above the other, the two lower ones Decorated, those in the towers Perpendicular, the upper and lower having enriched pediments. The central doorway is divided into two by a slender shaft, as is not unusual, but the space beneath the deep vaulting of the arch is filled with a circular six-light window, which is an uncommon, if not unique, arrangement. Over this is a crocketed gable, in the centre of which is a niche containing a statue of Archbishop Melton, who finished the building of the western part of the nave. He sits, graven in stone, in his archiepiscopal attire, his hand still raised in the attitude of benediction. Above him is the great central window, perhaps the most beautiful specimen of its age in Britain, rivalled only, if at all, by the famous east window of Carlisle, of which the design may be bolder, but is certainly less varied.



THE LANTERN, LOOKING UPWARDS.

Entering one of the western doors, we have before us the largest nave of any English cathedral, though the proportions are so exquisite that the eye takes some time to realise the size. All is so simple, so grand, and, fault-finders add, "so cold." Perhaps there is a little want of colour, but where form is so perfect one could scarcely wish, even for the sake of warmth, to risk the loss of purity. Most of the windows retain their original glass, fairly perfect, and here and there a shimmering bit of colour is cast to the ground, but this never by the oldest glass, which always transmits pure light. The reason is that the outside surface of the old glass has been roughened by the corrosive action of the weather, so producing interference.

Here let us pause to point out that one of the minster's great glories—perhaps its greatest glory—consists in its wealth of superb ancient stained glass, of which it possesses at least as much again as any other of our cathedrals. This in the nave forms, as has been well said, "the most perfect and perhaps the most extensive assemblage of painted glass, dating from the early part of the fourteenth century, of which this country can boast." The still more ancient glass, of the Early English period, in the clerestory windows, was probably removed from the Norman nave, and is believed by Mr. Winston to date from the beginning to the middle of the thirteenth century. The west window is later, having been filled in 1338 by Archbishop Melton. All but one of the chapter house windows are filled with Early Decorated glass. The north transept shows in the famed Five Sisters window pale-coloured diaper-work of Early English age. The glass of the choir and of its aisles is throughout Perpendicular, but of more than one date. Of the east window, "a glorious wall of colour," as Mr. T. Francis Bumpus most happily terms it in a volume on our cathedrals published in 1906, we shall have to speak on a later page.

The nave is divided into a centre and two side aisles by seven clustered columns, which support acutely pointed arches, rising to the height of about forty feet. Above these is the triforium, which forms, so to speak, the lower part of the clerestory windows, as the same mullions continued upwards separate the arcades of the one and the lights of the other. The roof is of wood painted like stone, and covered with lead—new since the fire of 1840; the aisles retain their original stone vaulting. The nave is paved in a geometrical pattern, designed by Kent under the supervision of the Earl of Burlington, about the year 1736; the materials used being partly Huddleston stone, given by Sir Edward Gascoign, of Parlington, partly old gravestones cut into shape. The former pavement must have been interesting and peculiar. It had a

row of circular stones about two feet in diameter and two feet apart up each side, and one row of fewer and larger ones down the middle, the intention being, as is supposed, to show where, on grand occasions, the different Church dignitaries should stand. The intervening space was filled with graves, all trace of which is, of course, now lost.



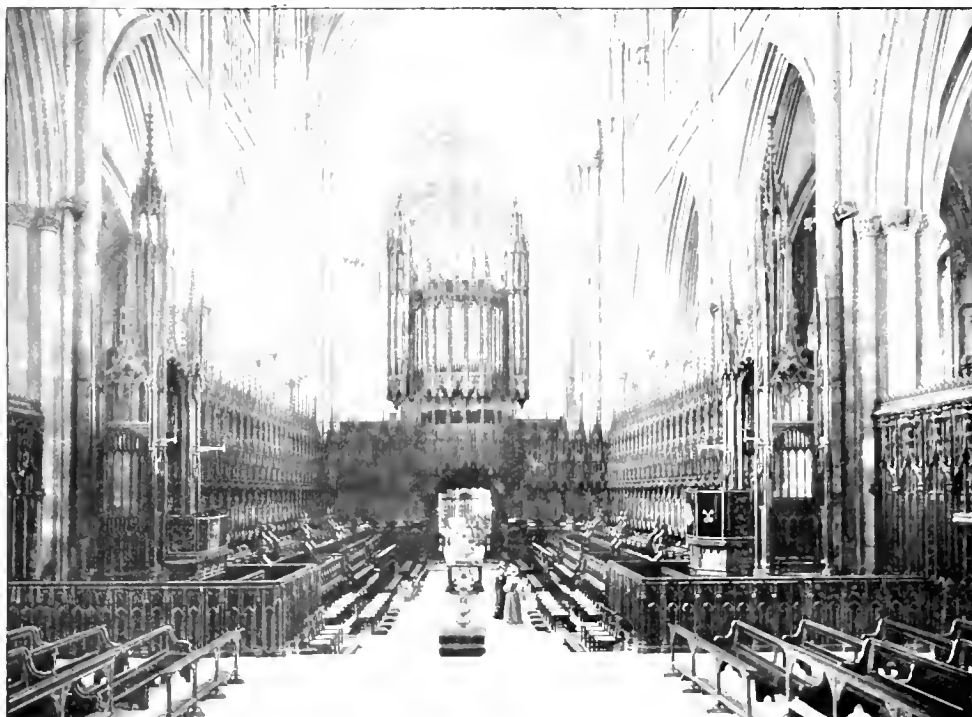
THE EAST END.

Among the monuments in the nave is one commonly ascribed to Archbishop Roger (though dates are irreconcilable), which, being absolutely in the wall, could not be easily removed. This Archbishop Roger, who not only rebuilt the choir with its crypts, but also the archiepiscopal palace to the north of the cathedral, and the Chapel of the Holy Sepulchre between the two buildings, gave one of St. Peter's

bones and part of his sandals to the church. These were put into a crucifix of gold, and were among the things sent for the ransom of Cœur-de-Lion, though they were afterwards redeemed. He waged long and actively the war with Canterbury about the supremacy. At a Council held at Westminster, in the chapel of St. Catherine, connected with the Abbey, he vindicated his claims in an exceedingly ludicrous fashion, and with consequences not at all to his liking. Huguccio, the Pope's legate, of course sat in the middle, and the Archbishops of Canterbury and York were to be one on each side. When Roger arrived he found that Richard of Canterbury had got there before him, and had taken the place of honour on the right. Whereupon, says quaint Thomas Fuller, "in springs Roger of York, and finding Canterburie so seated, fairly sits him down in Canterburie's lap (a baby too big to be dandled thereon)." This the Canterbury people could not suffer. They pulled Roger off, threw him to the ground, and beat and trampled him unmercifully, and when at last they allowed him to rise, it was in sorry plight, with a torn cope and "covered with dust and shame"! Off he rushed to demand reparation of the King (Henry II.), who was hearing mass in the Abbey, but when Henry learned what had happened he laughed in the outraged archiepiscopal face. Pope Alexander put an end for a time to such brawls by settling the question according to the decree of Gregory the Great, which gave precedence to the senior; but long afterwards, in 1353, a composition was effected by the reigning monarch between the Archbishops, which practically made Canterbury the head, though on all public occasions they were to be as equal as possible. In addition to this the Pope ordained that York should be styled "Primate of England," but Canterbury "Primate of *all* England." At coronations the sovereign is usually crowned by Canterbury, the consort by York.

Passing up the nave, we find ourselves under the lantern, the largest cathedral tower in England, built about 1260 by John Romanus the elder, treasurer of the cathedral, who enclosed the Norman piers in the present many shafted pillars. It was "clothed upon" by Archbishop Thoresby, with help from his friend and private chaplain, Walter Skirlaw, afterwards Bishop of Durham. The bells were removed from it about 1409, when the lantern tower was made open to the top. The tower is Perpendicular, with a groined roof and two fine windows on each face. A rich arcade runs round it between the arches and the windows, and in each of the eight spaces below this is the coat of arms of some donor to the fabric.

Across the two eastern pillars of the tower is the magnificent screen which supports the organ. The carved work of the canopies is very



THE "FIVE SISTERS" WINDOW.
THE CHOIR, LOOKING WEST.

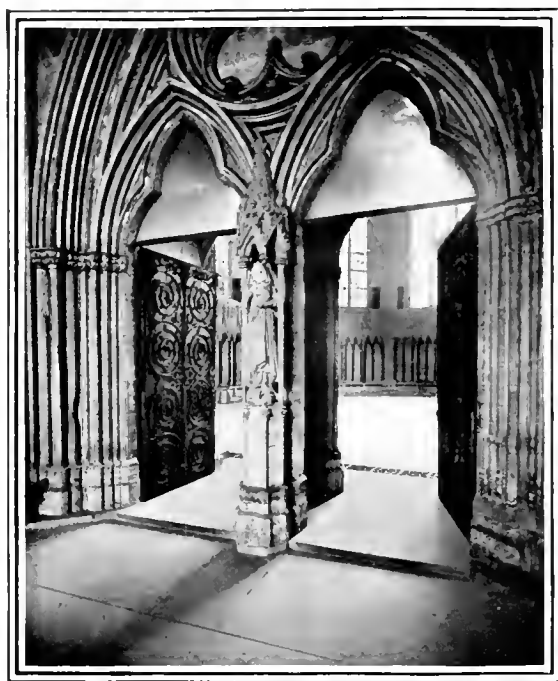
rich. There are seven niches on one side of the central doorway, and eight on the other, containing statues of the Kings of England from the Conqueror to Henry VI., and the last of the series is the only one which



HORN OF ULPHUS.

is not contemporary with the screen itself, which dates from 1475-1505. The iron gate was given in the early part of the eighteenth century by a Mistress Mary Wandesford, a maiden lady, who also endowed an "old maids' hospital" for her poorer sisters.

York has always been a great place for single ladies, and the memory of five of the number is exquisitely perpetuated in the next lovely object which meets our gaze—the celebrated window of the "Five Sisters," consisting of five equal-sized lancets of the most perfect Early English, in the north front of the transept. The sisters are each said to have done one panel in needlework, and then had it copied in glass by foreign artists, but the exact when and where are not known. It is a most beautiful specimen of late thirteenth-century painted glass, and the peculiar blending of the grisaille tints is almost unrivalled. Behind one of the pillars of this transept is the monument of a man who was worn to skin and bone. It commemorates John Haxby, treasurer of the minster, of whom it is said that he died of starvation (in 1424) in an ambitious attempt to fast for the forty days of Lent. Close by is the fine tomb of Archbishop Greenfield (1306-15), associated, as we have seen, with the destructive fire of 1829.



ENTRANCE TO THE CHAPTER HOUSE.

Both the transepts have two aisles, and each transept is divided into four bays. The transepts are of unusual dimensions. The length from

north to south is not less than 223 feet, the length of a considerable church; in width they measure 93 feet; the height to the summit of the roof is 99 feet, and to the top of the lantern 180 feet. The front of the south transept has a pretty rose window, with lancets underneath, the lower ones spoilt by bad modern glass. This part of the church was restored by Street, under Dean Duncombe, and is thought to be architecturally the most perfect of any. The painted grey roof has been removed, and a wooden one with emblazoned bosses substituted. In the central bay of the eastern aisle is the tomb of the founder, Walter Gray — a noble monument to a noble man, who



THE CRYPT.

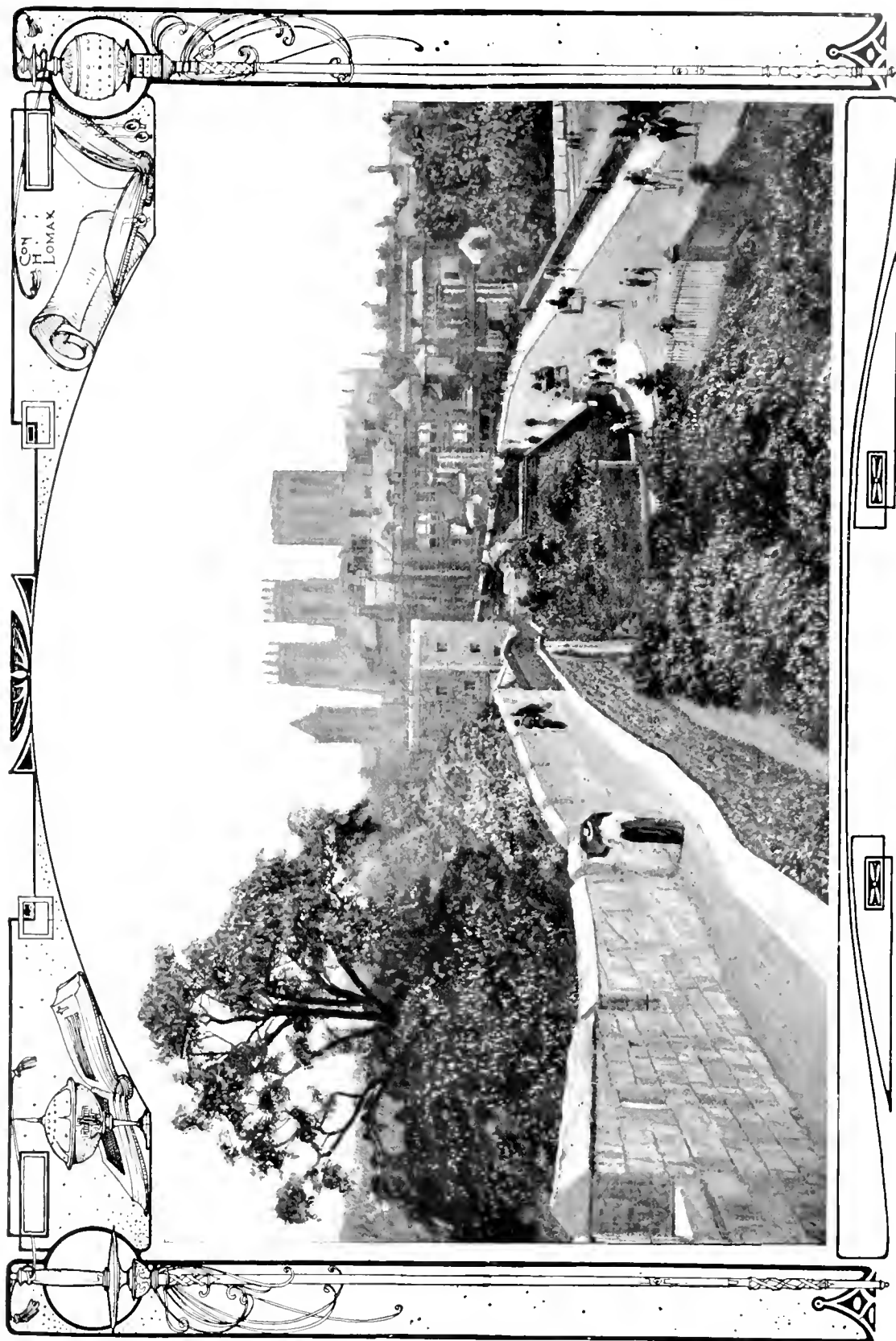
died on the 1st of May, 1255, having been archbishop thirty-nine years. He is represented in his mitre and robes, his head resting on a cushion, his right hand raised to bless, his left hand holding the pastoral staff, and thrusting it into the mouth of a dragon under his feet. Over his head is a massive canopy supported by nine slender pillars, and it was long believed that he was buried in this canopy and not in the earth, because as he was under excommunication he might not be buried in consecrated ground! But unfortunately for this tale he was never excommunicated, and when the canopy was examined by Drake, the historian, it was found to contain nothing more interesting than rubble. Side by side with Walter Gray's is another beautiful monument, a modern one, but in wonderful harmony with the surroundings. It is in memory of Dean Duncombe, the restorer of this transept, and a great benefactor of the church and city. The slender columns of dark grey Purbeck marble, interspersed with the grey stone clusters, form a striking feature of this part of the building; until a few years ago they were whitewashed, to preserve them from iconoclastic hands.

As one enters the choir, the magnificent east window bursts into view. Measuring 78 feet by 33 feet, it is the largest in England which retains its original glazing, and its only superior in size is the east window of Gloucester. The number of subjects represented in glass is about one hundred and fifteen, from the Old Testament and the Revelation. The figures are generally about two feet high; the drawing is good, and the faces are exquisitely finished, resembling in style the work of the early Italian painters. The window was begun in 1405 by John Thornton, of Coventry, who was to have four shillings a week, and five pounds a year in addition, and to finish it in three years, and, if the work were really well done, ten pounds at the end of that time.

The architecture of the choir is much the same as that of the nave, though rather later; the clerestory is Perpendicular instead of Decorated. The roof, like that of the nave, is of wood, painted stone colour, and dates from after the fire of 1829. The present stalls and the glazed altar screen are a reproduction of those that perished in 1829. The reredos, of Street's designing, is satisfactory neither in form nor in colour. The moulding of Tinworth's terra-cotta "Crucifixion" and the wood-carving are both good, but cannot atone for covering so much of the east window. Still less to be admired are the pulpit and the archbishop's throne, both of them modern.

A noticeable feature of the choir is the small transepts, midway between the great transepts and the east end. They indicate the position of eastern transepts and towers in Roger's Norman choir—for he had been Archdeacon of Canterbury before he came to York, and with him he brought the idea of having a tower on either side of the choir. These eastern transepts are one bay only in width, and do not project beyond the aisle walls, but they produce an admirable effect, whether viewed externally or internally. The north and south walls are each entirely occupied with a huge window, and these windows, which have been restored, were perhaps intended to give additional light to the altar, which formerly stood between them, and was only put backwards into its present position about a century ago. The windows are filled with lovely stained glass, that on the south depicting scenes in the life of St. Cuthbert, that on the north illustrating events in the life of St. William, a great-grandson of the Conqueror, who, it has been suggested, owed his repute for sanctity more to the popular belief that he was poisoned out of the Holy Cup than to any unusual measure of grace.

In the choir and Lady Chapel are the principal monuments, and it must be owned that very few of them possess any great interest or beauty. To the left, by the choir-screen, is that of Archbishop Dolben, in his youth a Royalist soldier; to the right, that of the Hon. Thomas Wentworth,



nephew of the Earl of Strafford. Near this is an amusing inscription to a certain Lady Downe, which, after twenty-seven lines enumerating her perfections, refers the inquiring reader to the *Gentleman's Magazine* of May, 1812, for further particulars. The splendid tomb of Archbishop Bowet, who died in 1423, was injured in the last fire, but from either side it is a lovely study in light and shade. In the best style of Henry VI.'s time, and similar to the tomb of Cardinal Kemp at Canterbury; it fills the space between the two pillars of the easternmost end of the south aisle. In the corresponding position on the north side rests Archbishop Scrope, beheaded for high treason after a mock trial, June 8th, 1405, in a field between Bishopthorpe and York—the first prelate who suffered death in England by any form of law.

Between these two monuments are, in various states of repair, memorials of Archbishops Rotherham, Frewen, Matthew, Sewell, and Sharp. We are now immediately beneath the east window, but cannot see it so well as in the choir, where it has been described, but the

stone arcading which doubles each mullion can be well seen, as can the gallery that

crosses the window half-way up, with an effect at once beautiful and peculiar. In front of where the present altar stands was the gorgeous shrine of St. William, to which his bones were removed from the nave, January 8th and 9th, 1284, in the presence of Edward I., Queen Eleanor, eleven bishops, and the whole Court. Thirty-six miracles are recorded of him, and oil is said to have flowed from his tomb, so no wonder pilgrims flocked to it. The shrine was entirely swept away at the Re-



ARCHBISHOP BOWET'S TOMB.

formation. Just in front of this is the place where Thoresby laid six of his predecessors, leaving room for himself to rest in their midst. The monument of Archbishop Sterne, great-grandfather of

Laurence Sterne, which looks down the north aisle, is amusingly realistic, for he died of the gout, and his statue shows one leg thicker than the other. Passing the tombs of Charles Howard, Earl of Carlisle, Chancellor Swinburne, and Sir Henry Bellasis, and the St. William window in the little transept on the right, we come to the only link with royalty the minster possesses, the tomb of William of Hatfield, second son of Edward III. and Philippa, who died at the age of eight; the feet rest on a lion; a series of canopies reaches to the roof. In this aisle are two large triangular boxes, ornamented with beautiful ironwork, in which copes were kept.



THE MINSTER FROM THE MARKET PLACE.

On the south side of the choir is the beautiful Decorated room called Archbishop La Zouche's Chapel. He began building it in 1350, intending to be buried there, but was called away in 1352, before it was ready for him, so he was laid in the nave, and his chapel was rebuilt towards the end of the same century, when the present choir was erected. It is now used as a record room. The Archbishop, it will be remembered, beat the Scots and took their King prisoner in a battle at Bewre Park, near Durham, while Queen Philippa remained at York to pray for his success.

In the vestry, adjoining the record room, a great many interesting relics are preserved. First and foremost of these is the horn of Ulphus, a Saxon prince, who, hearing his sons quarrelling about the division of his property, punished them by giving it to the minster about 1036, and laid his drinking-horn on the altar, as the tenure by which it was to

be held. It is an elephant's tusk, beautifully carved with winged quadrupeds, thought to be of Oriental workmanship. The lands lie to the east of York, and some of them, at any rate, are still in the possession of the Dean and Chapter. There are some silver chalices and rings taken from the tombs of the archbishops; a silver pastoral staff given by Catherine of Braganza to her confessor, James Smith; an ancient chair, rather like the throne of Dagobert, in which several kings are said to have been crowned; a magnificent oak chest of the time of Henry VI.; a mazer bowl, given by Agnes Wyman, wife of the Lord Mayor, to the Guild of Corpus Christi in the time of Richard II., and used at the "love feasts of the Guild" (Archbishop Scrope, according to the legend on the rim, promised forty days' indulgence to all who drank out of it!) until the Reformation, when it came into the hands of the Guild of Cordwainers, and was profaned to the use of a punch-bowl until the beginning of the nineteenth century; two velvet-bound books, given to the church by Charles I.; and, last but not least, the head of a wooden effigy of Archbishop Rotherham, the figure, in a coffin, being interred with great pomp, as representing his body, in the minster. He himself was buried at Cawood, having died of the plague, in the year 1500.

Until the fire of 1829, all that was known of the crypt was the eastern end, which is nearly square, with a groined roof resting on six short pillars, some of them with Norman capitals. The structure, however, as it now exists, is not Norman, for the side piers are undoubtedly Perpendicular, and the four centred transverse arches of the ribs conform to the same type. Professor Willis therefore concluded that the crypt was constructed, out of old materials, when the present choir was built, in order to support the platform of the altar and to provide chapels beneath it. In the course of examinations which were made after the fire, the true crypt of the minster was discovered, stretching from the one just described to the west end of the choir, and extending the full width of choir and aisles. This has been cleared of earth and arched over so that the whole can be seen. It is a Late Norman structure, built no doubt by Archbishop Roger some time prior to 1180. There is also a small portion at the western end which is probably older, and a part of Archbishop Thomas's cathedral, and there are remains of a yet earlier structure. Between a thin inner and a massive outer wall is a third, evidently of great age, 4 feet 8 inches thick, faced with herringbone masonry, and almost certainly Saxon work. Possibly it is a fragment of the church commenced by Eadwine; if so, it is one of the oldest relics of ecclesiastical architecture in Britain.

In area, York Minster covers more ground (84,860 square feet) than



THE CHOIR. LOOKING EAST.

any other of our cathedrals, St. Paul's coming next to it with 84,025 square feet. Its long-drawn roof, which stretches to a length of 486 feet, varies only in height from 99 feet in the nave to 102 feet in the choir.



ARCHBISHOP SCROPE.

From a Water-colour Drawing by Powell of a Stained Glass Window formerly in the Minster (National Portrait Gallery.)

The nave is 262 feet in length, the choir 224 feet; in breadth, the nave and its aisles measure 104 feet, the choir and its aisles 99 feet; of the transepts the dimensions have already been given. The central tower rises to a height of 198 feet, only two feet higher than the western towers.

The chapter house, the gem of the cathedral, restored in 1844, is entered from the north transept through a very beautiful doorway, divided into two by a slender shaft, and leading into an L-shaped vestibule. This doorway, with the vestibule beyond, forms an exquisite study in light and shade. The chapter house is octagonal in shape, with no central pillar, a window on each side with six arches below each, and a seat under each arch, with pillars of Purbeck marble separating one from another. All sorts of quaint little carvings are in the canopies of these stalls. One shows a devil taking the crown from a king's head; another a monk and a nun kissing. The original glass, mostly heraldic, of Early Decorated date, remains in all except the east window, which is mostly modern and very humiliating. The

ceiling was covered with frescoes coeval with the building; remnants may be seen in the vestibule. On a pillar by the door is the celebrated inscription, "Ut rosa flos florum, sic est domus ista domorum." The vestibule, later than the chapter house, contains some good carving, and the window arches are peculiar, not having their points in the middle.

To the north of the north transept, and adjoining the Deanery, is a stone building with an Early English five-light window very like the "Five Sisters." It is now the minster library, but anciently it was the private chapel of the archbishops, and adjoined their palace. Of the palace itself nothing remains except a few arches. To his everlasting disgrace, Archbishop Young (1560-68) sold the lead off the roof and pocketed the proceeds, and Roger's palace fell into decay. Young was, notwith-

standing, deemed worthy of sepulture in the north aisle of the choir, but the exact place is not known, nor need one be anxious to identify it.

To the Yorkshireman the minster is to-day, as it has always been, an object of peculiar regard, nor is it any wonder, as Mr. Bumpus remarks, that a church so majestic, and so abounding in august associations, should be "a bond of union between the many sects, parties, and classes scattered over the three Ridings." So glorious a heritage from the past is held to be a sacred trust, and the extensive renovations—such as that of the stonework of the west front—that have from time to time to be undertaken are far from being regarded as a burden. Looking back along the vale of years, how many memories come thronging up as we gaze upon the minster from without or linger beneath its overarching roof! Kings and saints have knelt where we kneel, have prayed where we pray. Here from age to age have come the warrior in his strength, the old man with his "crown of glory," the sinner with his burden,

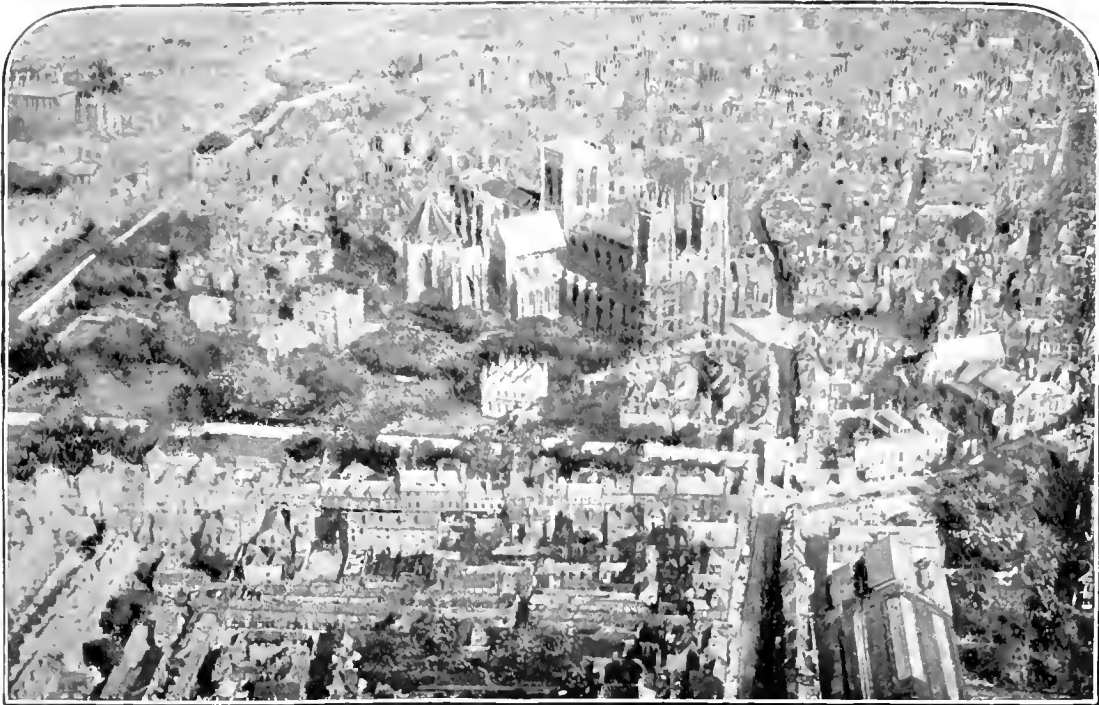


Photo: Percival Spencer, Aeronaut.

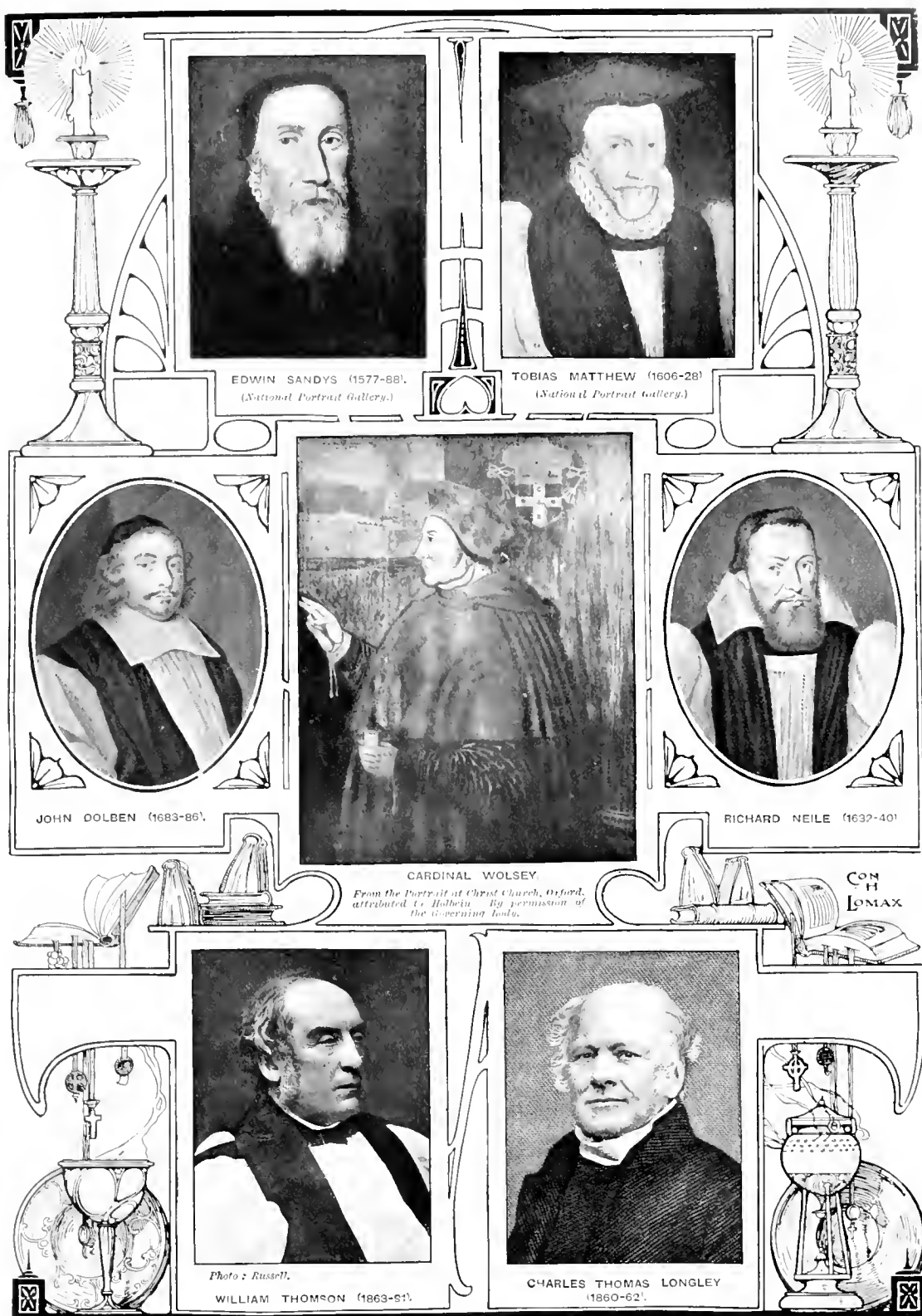
VIEW OF THE MINSTER, FROM A BALLOON.

the maiden with her joy. Here (in 1221) the Princess Joan, daughter of King John, though only eleven years old, was married to Alexander II. of Scotland, and here, thirty-one years later, came her little niece, Margaret of England, to be united to Alexander III. That was indeed a gay Christmas. Henry III. and his Queen and Court were there, and the royal family of Scotland, to witness the union of the two children.

Neither the bride nor the bridegroom was yet eleven! A thousand knights in robes of silk attended the bride, while the King of Scotland was surrounded by the most distinguished vassals of his crown and by the highest dignitaries of the Scottish Church. Tournaments and balls and processions succeeded each other for many days; and such was the number of the guests and the profuse hospitality of the hosts that six hundred oxen were killed for one feast. In the midst of the festivities an attempt was made to get the King of Scotland to do homage for his kingdom to the King of England; but the boy, with a spirit and discretion above his years, refused to take a step of such consequence without the consent of the estates of his realm. It will be remembered that King William had been entrapped into that very act of homage at York by Henry I. (1175), and placed his spear and shield on the altar. At that altar (January, 1328) another and even more distinguished young couple began their long and happy married life, Edward III. and Philippa of Hainault—he not yet seventeen, and she only fourteen. Yet another princess bride came to York, Margaret Tudor, sister of Henry VIII., when on her way to be married to James IV. of Scotland (July, 1503). She lodged in the palace of the archbishop, and, wearing a gorgeous cloth of gold dress, went more than once to the minster, and St. William's head was brought for her to kiss. In after years she would perhaps look back at the days in York as among the palmiest of her life, for her husband hated his father-in-law, and visited his repugnance upon his wife.

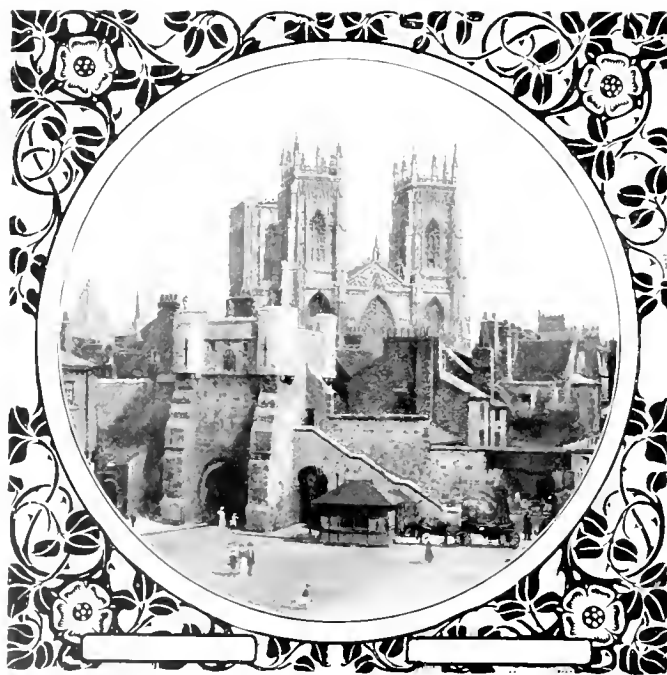
From wedding to funeral—so is the way of the world. Here was buried the head of King Edwin, founder of the church, and Eadbert, one of his successors on the throne of Northumbria. Here the remains of Tosti, Tiger of the North, brother of Harold, were brought after the battle of Stamford Bridge, to rest quietly at last. Here, when pious hands brought Archbishop Gerard home to his grave (1108), the crowd pelted his coffin with stones, because he had died with his head on an astronomical book! Here is the last home of two of our noblest archbishops, Scrope and Neville, the first a victim of the fourth Henry, the second done to death by the fourth Edward, in revenge for the deeds of his brother, the King-maker; and here was laid in the cold earth the fiery Harry Hotspur. These are the towers which Cardinal Wolsey, Archbishop of York, saw from Cawood; he was summoned south before he had taken a nearer view.

Of some of the more distinguished occupants of the archiepiscopal see, from Paulinus downwards, mention has incidentally been made. The list also includes Geoffrey (1191–1207), the illegitimate son of Henry II., whose career was full of vicissitudes, and whose fate it was to die in



SOME ARCHBISHOPS OF YORK.

exile; Edmund Grindal, the Puritan (1570-76); his immediate successor, Edwin Sandys (1577-88), one of the translators of the Bishops' Bible; and Richard Neile (1632-40), a successful time-server, who was rewarded with six bishoprics (with a deanery thrown in)—those of Rochester, Lichfield, Lincoln, Durham, Winchester, and York. Edward Vernon Harcourt (1808-47), son of Lord Vernon and grandfather of the statesman, should be named because of his generous benefactions to the cathedral after the fires of 1829 and 1840. Coming nearer to the present day, we find that Charles Thomas Longley, appointed in 1860, was two years later translated to Canterbury. The see was next held for close upon thirty years (1863-91) by William Thomson, the author of the "Laws of Thought," whose successor, William Connor Magee, one of the finest orators and most vigorous controversialists of his generation, died in the year of his translation from Peterborough.



THE MINSTER AND BOOTHAM BAR.



ST. PAUL'S, FROM THE SOUTH-WEST.

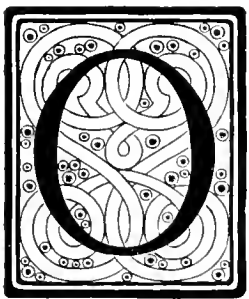
PHOTO. FENN & CO. REPAKE.



ST. PAUL'S, FROM BANKSIDE.

ST. PAUL'S.

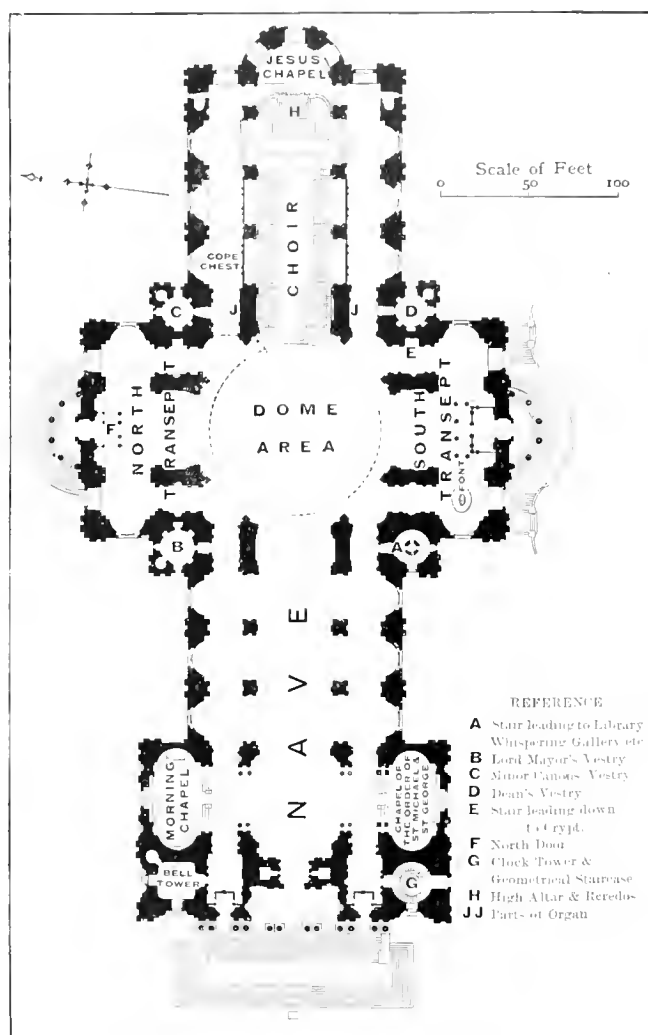
The First St. Paul's—Old St. Paul's—Shrine of St. Erkenwald—Destruction of Old St. Paul's—Clearing away the Ruins—Wren's Designs—Building for Eternity—How the Great Architect was Treated—The Old and the New Cathedral Compared—Exterior of the Present St. Paul's—The Interior—Its Recent Enrichment—Monuments—The Crypt—Wren's Tomb—Painters' Corner—The Library—Bishops and Deans of St. Paul's—A Unique Thanksgiving Service.



OLD St. Paul's was not the first Christian temple to be built upon the hill of Ludgate. That distinction is claimed by the church of the monastery which was founded on this spot in the seventh century by Ethelbert of Kent. What it was like we have no means of knowing, nor do we know the precise year in which it perished by fire, but probably it was either 1087 or 1088. Now it was that under Bishop Maurice the mighty fane which we speak of as Old St. Paul's was begun. At first it progressed but slowly; forty years had passed and it was still unfinished. Then, in the year 1136, another great fire broke out, and raged all the way from London Bridge to St. Clement Danes in the Strand, greatly injuring, if it did not destroy, the still incomplete cathedral. At last, however, the work was ended; and then, in no long time, men began to desire a more sumptuous structure, so in the early part of the thirteenth century the central tower was rebuilt.

and afterwards the whole of the choir, the work being completed in 1240. Other alterations and important repairs were made towards the end of the same century, but after this the building remained almost unaltered until after the Reformation.

As thus completed, the Cathedral of St. Paul was the largest, and



PLAN OF ST. PAUL'S.

perhaps the finest, church in England. The central tower rose from the intersection of the transepts to a height of 260 feet, and the spire in which it terminated added at least 200 feet more to its stature, so that it was nearly a hundred feet higher than the golden cross which soars above the dome of the present St. Paul's. In length Old St. Paul's exceeded Winchester, being at least 596 feet. The ridge of the roof of the choir was 142 feet from the ground; that of the nave slightly less. In plan the structure was cruciform, and both nave and choir consisted of twelve bays. The nave, a fine Norman building, internally not unlike that of Gloucester, with a rather plain west front, remained unchanged, at any rate externally, except that the clerestory had been altered

and a vaulted roof added. The transepts and choir were rich examples of the Decorated style, and—an uncommon feature in English cathedrals—there was a grand rose window in the east end. A wall and gates surrounded the building, and in the churchyard, at the north-east angle, on the spot now marked by tablets, stood the famous Paul's Cross, where our forefathers assembled in fine weather to hear sermons from the most eloquent preachers of the day.

Of all the treasures of Old St. Paul's—and it possessed a bewildering



VIEW OF ST. PAUL'S, FROM ST. BRIDES STEEPLE, FLEET STREET.

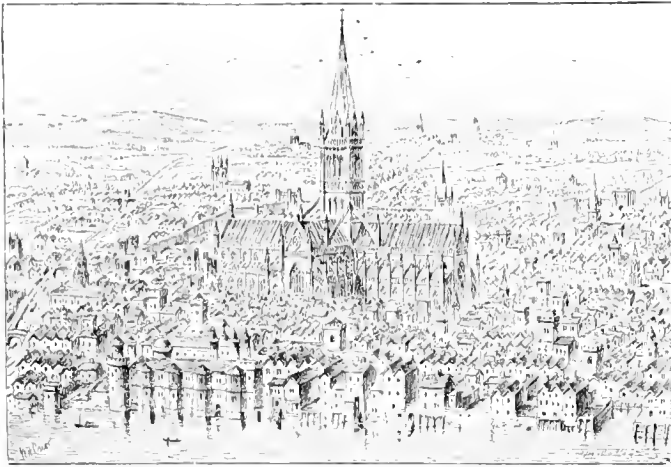
variety—the most precious in the eyes of the devout, through long ages, was the shrine of St. Erkenwald, one of the early Bishops of London, which stood between the high altar and the Lady Chapel. It was not the original shrine, but a much more magnificent one, constructed early in the fourteenth century, and enriched from time to time with gold and silver and precious stones as successive devotees lavished upon it their wealth.

In 1561 the steeple of Old St. Paul's was set on fire by lightning and destroyed, nor was it ever rebuilt, and from this time onward the story of the cathedral is one of neglect and decay, until the end came in the Great Fire of 1666. At first the authorities were all for



GARDEN OF ST. PAUL'S: NORTH-EAST SIDE.

restoring the cathedral, but presently Christopher Wren persuaded them that the task was a hopeless one. The work of clearing away the ruins was one of immense difficulty, and the use of gunpowder being forbidden, owing to an indiscretion of one of Wren's subordinates, the great architect bethought him of the battering-ram. As we read in the "Parentalia," compiled by his son, "he took a strong mast of about forty feet long, arming the bigger end with a great spike of iron, fortified with bars along the mast, and ferrules. The mast in two places was hung up to one ring with strong tackle, and so suspended level to a triangle prop, such as they weigh great guns with; thirty men, fifteen on a side, vibrated this machine to and again, and beat in one place against the wall the whole day. They believed it was to little purpose, not discerning any



OLD ST. PAUL'S AND THE NEIGHBOURHOOD IN 1540.

From a Copy, in the possession of F. G. Crace, Esq., of the earliest known view of London, taken for Philip II. of Spain.

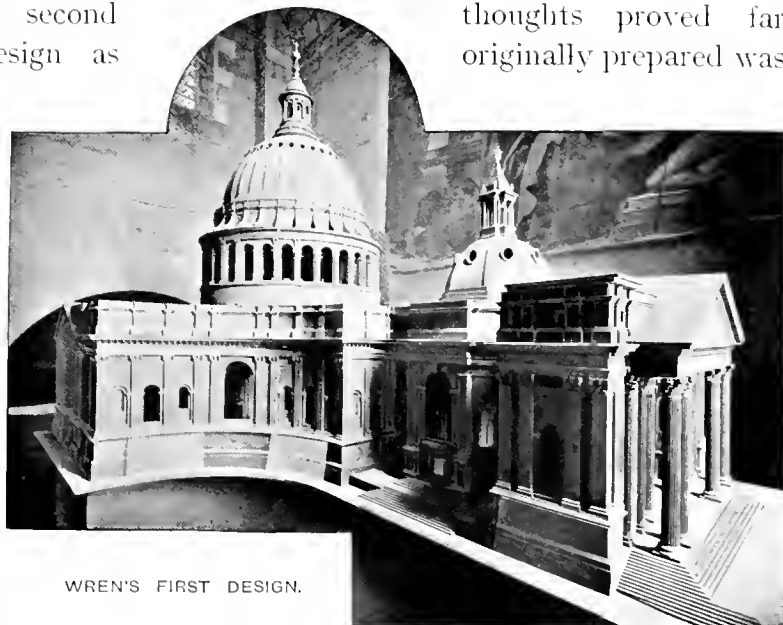
immediate effect ; he bid them not despair, but proceed another day : on the second day the wall was perceived to tremble at the top, and in a few hours it fell." Thus the architect's calculations were justified, and the battering-ram was continued in use until all the remaining walls were level with the ground.

Of the first design which Wren produced

after getting his commission from Dean Sancroft, a model is preserved to this day in the library of St. Paul's. The plan is a Greek cross, with the angles filled in by quadrants of a circle. The arms are short ; a large dome rises from the centre, and a smaller dome from behind the west façade. The novelty of the design, as imperfectly cruciform, displeased the clergy, and it was accordingly rejected. Then Wren prepared various designs, one of which was approved by King Charles, licence, however, being given to make alterations. Of this clause Wren fortunately availed himself, construing the permission in the widest sense, so that the present cathedral has but little resemblance to the design which King. In this case second the best, for the design as distinctly inferior both to the present building and to the design which had been rejected.

With what extreme care Wren laid his foundations, "his endeavours," in the noble words of the "Parentalia," being "to build for eternity," how he

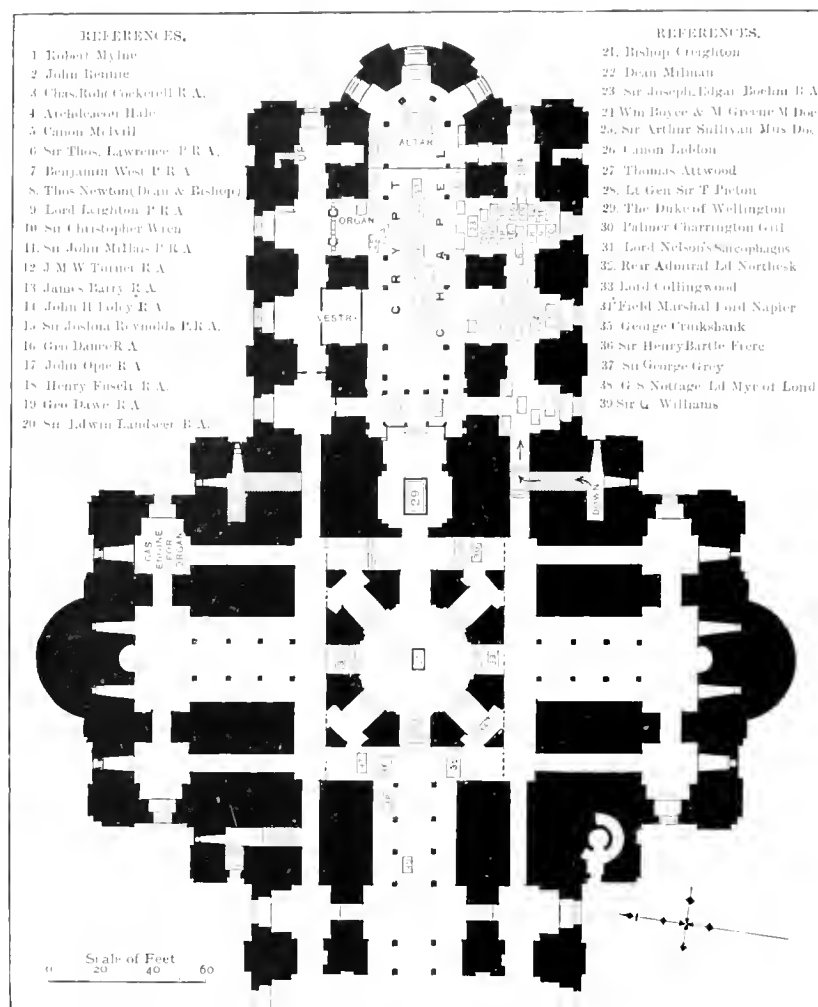
was approved by the thoughts proved far originally prepared was



WREN'S FIRST DESIGN.

dug down to a depth of forty feet to find out what there was to support them; how, in consequence of there being a pit just where the north-east angle of the choir had to stand, he had at this point to build up a pier ten feet square from the London clay, nearly fifty feet

below the surface, all the world knows. So it was that, having begun to clear away the ruins on May 1st, 1674, he was not ready to lay the first stone until June 21st, 1675. The work of building was vigorously prosecuted, Wren personally superintending it all, though as the rebuilder of the City he had on his hands enough other work to occupy the whole time of any ordinary man. By 1685 the walls of the choir were finished, and the piers of the dome reared; the north and south porti-

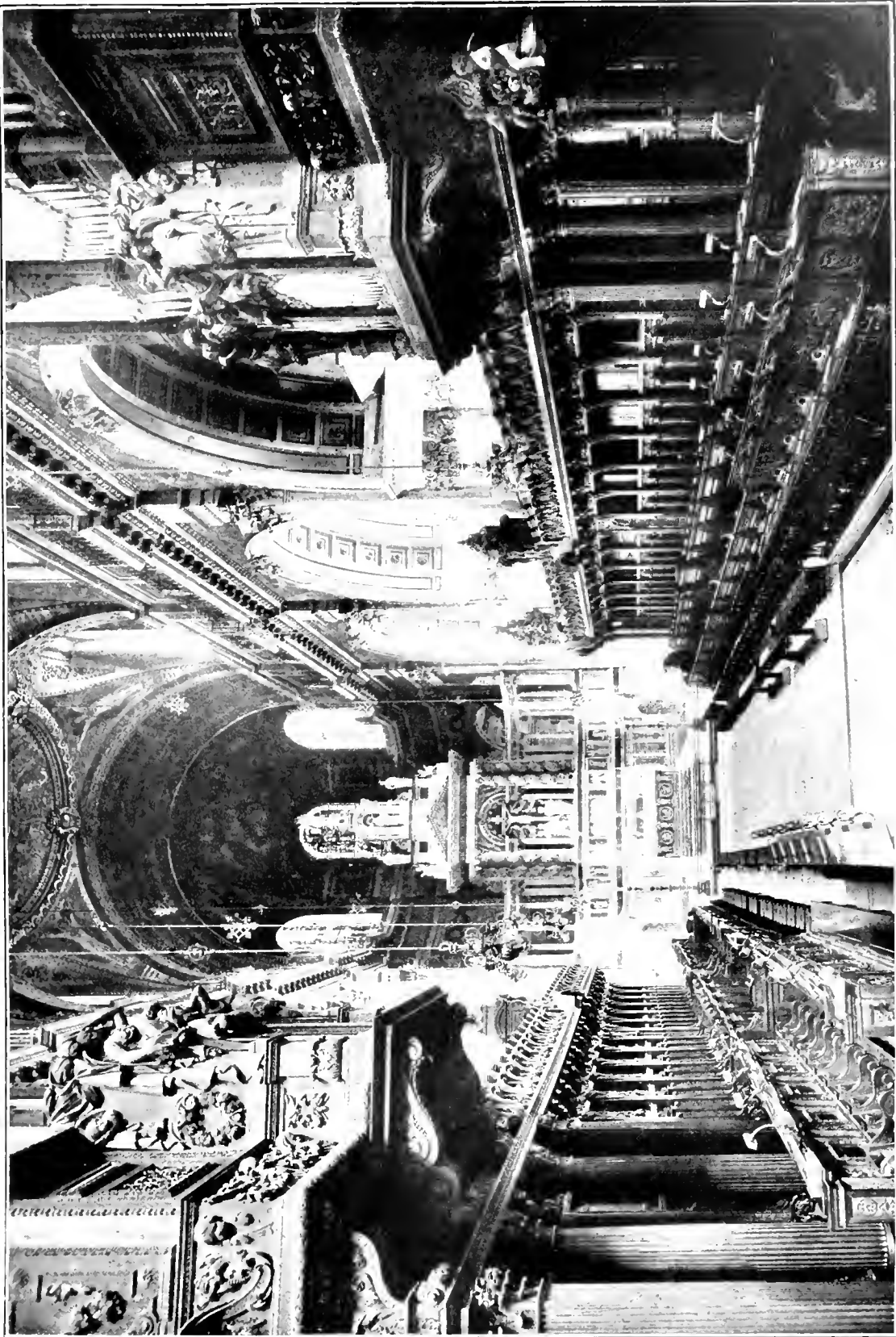


THE EASTERN AND CENTRAL PORTIONS OF THE CRYPT, SHOWING BURIAL PLACES.

By permission, from the Official Guide to St. Paul's

coes also were completed; but not until December 2nd, 1697, Thanksgiving Day for the Peace of Ryswick, was the choir opened, and the dome was not finished until 1710.

It is painful to relate that the closing years of Wren's work at the cathedral were darkened by wrongful and insulting treatment. There had been a commission appointed to superintend the progress of the works, the majority of whom were no more fitted for the duty than have been some modern ediles. An idea took possession of their minds



THE CHOIR OF ST. PAULS



that Wren wanted the work prolonged as much as possible in order that he might continue to enjoy his sumptuous salary (£200 a year!) as architect. Accordingly, three years before the close of the seventeenth century, a clause was inserted in an Act of Parliament which authorised them to suspend the payment of one-half his salary till the work was finished. When the building was substantially complete Wren was still only able to obtain the arrears by petitioning the Crown. But disputes about this comparatively paltry sum were not all; the commissioners continued to meddle with the work and to thwart the architect. Contrary to Wren's strongly expressed wishes, they cooped up the cathedral within an enclosure wall surmounted by a which since, and with been removed from the missioners insisted upon of the cathedral with a to quote Wren's words, sons of little skill in ladies, who "think an edging." At last putes to a close by a and ingratitude. As the Court intrigue they the dismissal of the his office of Surveyor of Public Works in favour of a Court minion of the name of Benson, who has not been judged worthy of a place in the Dictionary of National Biography, and would have been forgotten had



DEAN COLET.
After the Portrait by Holbein at Windsor.

consisting of a stone heavy cast-iron railing, such good effect, has west front. The com-crowning the side walls balustrade, since this, "was expected by per-architecture," and by nothing well without they brought their dis-crowning act of insult result of a miserable obtained from George I. illustrious architect from

he not been pilloried in the "Dunciad." Wren, then in his eighty-sixth year, but in full possession of his faculties, bore this ill-treatment with equanimity, retired to his house at Hampton Court, and resumed his studies in philosophy and theology, until, four years later, he passed quietly away.

The old and the new cathedrals, roughly speaking, occupy the same site, but as the latter is considerably shorter than the former, eastern apse is not far of the earlier building, some distance within the one. But the new building is broader in every part—nave, choir, and transepts—than the old one, and the two differ in orientation, the former pointing some seven or eight degrees north of almost due east and the latter lying west.



SIR CHRISTOPHER WREN.
From the Painting by Kneller in the National Portrait Gallery.

The length of the new cathedral, if we include the portico, is 500 feet; the greatest breadth, across the transept, but without reckoning the porches, is 250 feet; the general width of the nave is 115 feet; but this at the western end is augmented by the projection of the towers; the dome rises, in the golden cross, to a height of about 365 feet. St. Peter's at Rome, with which it is natural to make a comparison, is 630 feet in length and 440 in breadth; the width of the nave is 220 feet; the height of the dome is 437½ feet, and it covers an area of 227,000 square feet, against the 84,025 square feet of St. Paul's.

The ground plan of the cathedral is a Latin cross, at the centre of



Photo: Heister, Clayton.
DR. WINNINGTON-INGRAM.

Photo: Menckelsohn.
MANDELL CREIGHTON
(1897-1901).

Photo: Russe'l.
FREDERICK TEMPLE
(1885-96).

which is placed the dome. The exterior consists throughout of two orders, the lower Corinthian, the upper composite. After the dome the chief feature of the building is the west front, with its noble portico, divided, like the rest of the structure, into two storeys, the lower consisting of twelve coupled columns, the upper only of eight, above which is an entablature and a pediment decorated with sculpture by Francis Bird depicting the conversion of St. Paul. This portico is flanked by the lower storeys of the western bell-towers; each of them, where it rises above the mass of the building, consisting of a square base supporting a circular turret flanked with columns and crowned by a cupola. Around the drum of the dome is a colonnade of thirty-two columns, the base of which is some twenty feet above the roof ridge of the church. Every fourth intercolumniation is filled with masonry, a most ingenious device for masking the projecting buttresses of the true wall of the dome.

It should be understood that the dome is not that which one sees within the building, but a quite separate structure; nor does it bear the weight of the lantern above it, supporting a globe crowned by the golden cross. Called upon to provide an external dome of greater height than was consistent with a graceful interior, Wren decided to build two separate domes, and, by what Fergusson deems a master-stroke of mechanical skill, hit upon the device of building up between the two a strong cone of brick eighteen inches in thickness, springing from the main walls and great arches of the building, as a support for the lantern, which is a structure of enormous weight, computed at seven hundred tons. By some critics the double dome has been objected to on the score that the spectator is deceived, since he supposes that the ceiling he sees within is the inside of the dome he sees without. Dealing with this criticism, Wightman asks, "If the spectator, amazed at the dignity of bulk and altitude without, gives to the expanse within the credit of equal size and altitude, is it not better than well?" And he very pertinently adds that "it will be time enough to insist upon it that a church dome shall be simply an inverted cup of masonry, when all the remainder of the building shall have no roof but the vaulting which forms its ceiling."

Another structural peculiarity of St. Paul's must also be noticed. Of the two stages of which it consists, the lower alone is a true wall, and thus it is that in the upper stage instead of windows there are niches. By one critic this upper stage has been denounced as "a mere empty show with nothing behind it," and it is added that "when once this is known it is impossible to forget it, or to have the same feeling towards the building which a spectator might have, despite its defects of detail, who believes

its external mass to represent its interior arrangements." Here we find raised an interesting question in the ethics of architecture. That the upper stage is something other than it appears to be must be conceded; but all the same it is much more than "a mere empty show." It serves a very important structural purpose. Besides masking the flying buttresses which support the walls of the clerestory, it dispenses with the need for buttresses for the walls of the church, the pressure of its weight



THE INTERIOR, FROM THE WESTERN GALLERY.

preventing any outward thrust from them; and it forms a continuous buttress that absorbs the tremendous thrust of the great arches which span nave, choir, and transepts, and support the vast weight of the superstructure.

Hardly less impressive than the exterior is the interior of St. Paul's. It is divided by two massive arcades, supported by pilasters, into a body and two aisles, the latter being low compared with the former. The roofs are vaulted; there is a clerestory, but no triforium, the windows



TOMB OF THE DUKE OF WELLINGTON.

being introduced into the curved space formed by the intersection of the vaulting with the outer walls; this does much to avert monotony from the design. Below the drum of the dome is the well-known Whispering Gallery, a rather conspicuous feature in the interior view, so called from its remarkable acoustic properties; and the piercing of the centre of the cupola allows the eye to travel as far as the summit of the cone which

supports the lantern. The view of the dome from the interior, its great expanse and elevation, is by far the most impressive part of the cathedral; could it be completed—as doubtless it existed in the mental conception of the architect—with marble and mosaics, glowing with rich colour, instead of disfigured with the monochromes of Thornhill, even the most unfriendly critic of classic art would have to admit that Christopher Wren had produced a work which few could rival. In the choir is much of Grinling Gibbons' wood carving, in the best style of that superb artist, and separating the choir from its aisles is some exquisite wrought-iron work by Jean Tijou.

Of late years much has been done for the enrichment of the interior of St. Paul's, and gradually it is being brought into conformity with Wren's intentions. The organ no longer blocks the view of the choir from the dome, for now, divided into two, it is placed on either side of the choir, and the screen which supported it has been removed. The eight spandrels of the dome are filled with mosaics representing the four evangelists and the four major prophets, designed by Alfred Stevens, by G. F. Watts, and by A. Brittan, and executed by Dr. Salviati, of Venice, who finished his task in 1894. The quarter-domes now

glow with the much more brilliant mosaic work of Sir William Richmond, R.A., who has also similarly adorned the walls and roof of the choir and its aisles, and of the apse behind. Sir William Richmond has not only supplied the designs for the mosaic, but at every stage has superintended their execution, according to a method prescribed by himself. Going back for guidance to the earlier workers in mosaic, he has secured much greater brilliancy of effect, and also much greater durability, than is obtainable from more modern methods, as represented by Dr. Salviati's work. The great reredos of Parian marble, enriched with other stones and with gilt, may still, to some eyes, seem too large for its situation, and it is certainly of much greater dimensions than the baldachino which Wren intended for this position; but that it fits admirably into Sir William Richmond's exquisite colour scheme none can deny. Designed by Messrs. Bodley and Garner, it embodies sculptures by Guillemain representing the chief events in the life of the Redeemer, from the Nativity to the Resurrection, with a crucifix as the centre of the design. The pulpit under the dome, designed by William Butterfield, and executed by Mr. F. C. Penrose, a former surveyor of the cathedral—to whom, by the way, we owe the identification of the site of Paul's Cross—is a work in

marble of many colours. On the opposite side of the dome, suspended from the great north-east pier of the nave, there hangs G. F. Watts's allegorical picture, "Time, Death, and Judgment," the gift of the artist. The

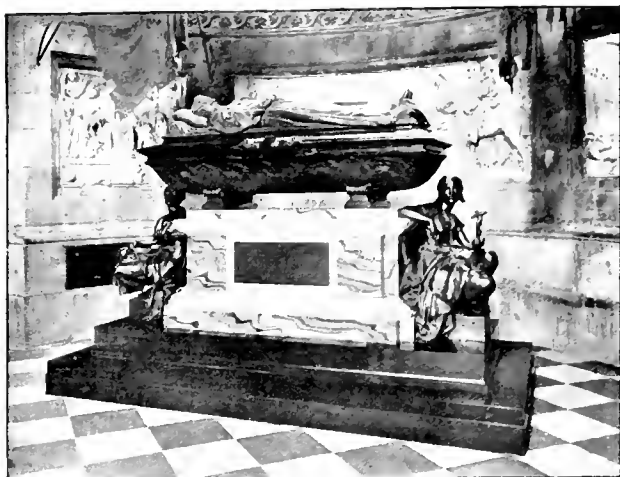


THE GEOMETRICAL STAIRCASE, SEEN FROM ABOVE.

electric light, with handsome fittings designed by Mr. Somers Clarke, the surveyor of the cathedral, has been installed throughout the building at the expense of Mr. Pierpont Morgan; and Mr. Somers Clarke has himself presented a gilt-iron balustrade for the enrichment of the cornice of the nave.

Since the apse was separated from the choir by the reredos it has been known as the Jesus Chapel, after the chapel of that name in Old St. Paul's. The altarpiece, which contains a copy of Cima's "Doubting of St. Thomas," one of the treasures of the National Gallery, was designed by the same accomplished architects as the reredos, and, together with the

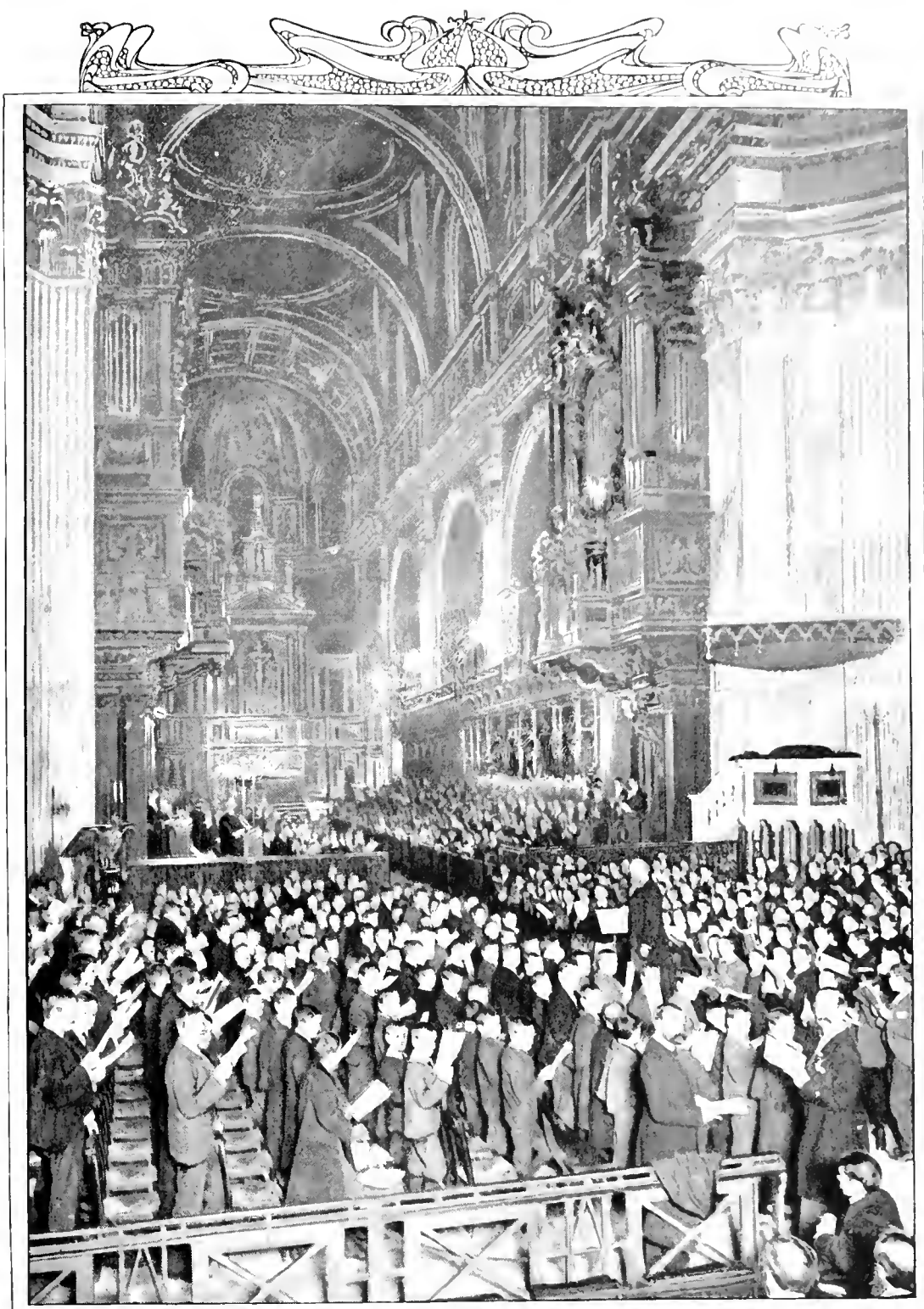
recumbent effigy which it looks down upon, forms a memorial of Canon Liddon, whose sermons in St. Paul's were for twenty years a leading feature of the religious life of the capital.



MEMORIAL OF LORD LEIGHTON.

Chief among the monuments in the body of the church is Alfred Stevens's great but exquisitely proportioned memorial, in white marble and bronze, of the Duke of Wellington, formerly hidden away in the south-

west chapel, but now placed under the central arch on the north side of the nave, though still unsurmounted by the equestrian figure which its designer intended. Next to it in power to claim attention is Mr. Thomas Brock's monument of Lord Leighton, in one of the bays of the north aisle, of which another bay is occupied by Boehm's cenotaph of General Gordon, with a mural tablet commemorating Sir Herbert Stewart, who lost his life in the attempt to relieve Khartoum. Although the four first monuments to be reared in the church, one at each of the great piers of the dome, are commemorative of men distinguished in civil walks of life—John Howard the philanthropist, Samuel Johnson, Sir Joshua Reynolds, and Sir William Jones the Orientalist—many of those who are honoured with statues in St. Paul's have been warriors. In the south aisle of the choir are George Richmond's monument of Bishop Blomfield, Thomas Woolner's of Bishop Jackson, Chantrey's of Bishop Heber, Hamo Thornycroft's of Bishop Mandell Creighton, and Williamson's of Dean Milman, author of the picturesque "Annals" of the cathedral. Close by, in the perpendicular posture, is the shrouded figure of an earlier Dean, Dr. Donne, which is specially interesting as the only monument of Old St. Paul's that was left intact by the Fire. In 1904, just inside the south-west door, a bronze relief, by W. Goscombe John, A.R.A., was erected by their comrades to the officers and men of the Coldstream Guards who perished in the South African War, and in the following year a monument



A FESTIVAL REHEARSAL.

by the Princess Louise, Duchess of Argyll, to the Colonials who fell in the same great conflict was unveiled in the south transept.

The crypt extends beneath the whole area of the church, its vaulting



THE GORDON CENOTAPH.

supported by piers answering to each of the piers above, but of far more massive structure. Beneath the very centre of the dome lies Admiral Nelson, whose sarcophagus, of black marble, is elevated above the pavement of the chapel. The history of this tomb is a curious one: executed by Benedetto da Rovezzano, it was originally intended for Cardinal Wolsey, and was to have been placed in his memorial chapel at the eastern end of St. George's, at Windsor, now the royal vault. But he died in disgrace, and a less honourable place of sepulture

was deemed good enough for his corpse, so the sarcophagus remained without a tenant until it was at last removed from Windsor to serve as the tomb of Nelson. The great seaman's remains were enclosed in a coffin made of the mainmast of a French ship destroyed in the battle of the Nile, and as it could not be got into Wolsey's tomb it was enclosed in the masonry at the foot. To the east is laid the body of Wellington in a huge sarcophagus of simple form, sculptured from a great block of one of our rarest British rocks that known as luxulyanite. The ponderous car, designed by Alfred Stevens, on which the coffin was borne through the streets of London, is at the west end of the crypt.

Wren's plain tomb is in the south aisle of the crypt, and above it are the famous words, written by his son, "*Lector, si monumentum requiris, circumspice.*" Close by is Painters' Corner, where rest Reynolds, Turner, Lawrence, James Barry, Lord Leighton, and his successor as President of the Royal Academy, Sir John Millais, who followed him to this august resting-place within



THE WELLINGTON MONUMENT.

a few short months. In the crypt, too, rests Sir George Williams, honoured with sepulture here as the founder of the Young Men's Christian Association. In the chapel of the crypt lie Dean Milman, Canon Liddon, and Bishop Creighton, and here are preserved fragments of the few monuments in Old St. Paul's which escaped total destruction in the Fire. As in Westminster Abbey, so

here in the crypt of St. Paul's, there are tablets commemorative of some who sleep elsewhere—Frank Holl and Randolph Caldecott, Archibald Forbes and other war correspondents, Charles



Photo: Thiele, Chancery Lane.

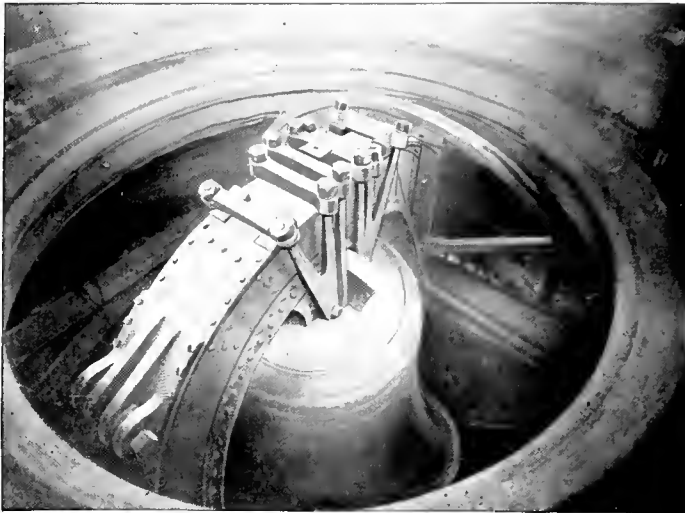
FUNERAL OF SIR JOHN MILLAIS.

Reade and Sir Walter Besant, and Mr. George Smith, the publisher to whom we are indebted for the Dictionary of National Biography.

The cathedral library is over the chapel which formerly contained the monument of Wellington; the ancient collection was almost wholly destroyed in the Great Fire, but the present library contains many valuable books. It owes its beginning to the munificence of Bishop Compton, whose portrait hangs upon the wall. The proper approach to it is by the "geometrical staircase," one of the sights of the cathedral, a spiral staircase attached only to the outer wall—seemingly almost hanging in the air. Another flight of steps leads to the famous Whispering Gallery, which runs around the inner dome. Here one may understand, if not admire, Thornhill's monochromes, which have for their subjects incidents in the life of St. Paul.

Until the Great Fire the Bishop of London's palace stood on the north side of the cathedral, and is still kept in memory by London House Yard, between St. Paul's Churchyard and Paternoster Row. The

Bishop's town house is now in St. James's Square, Pall Mall, and his country house a few miles up the Thames at Fulham. The Deanery is in Dean's Court, on the south side of the cathedral, on the slope of the hill that descends to Thames side. First built by de Diceto, the historian, who



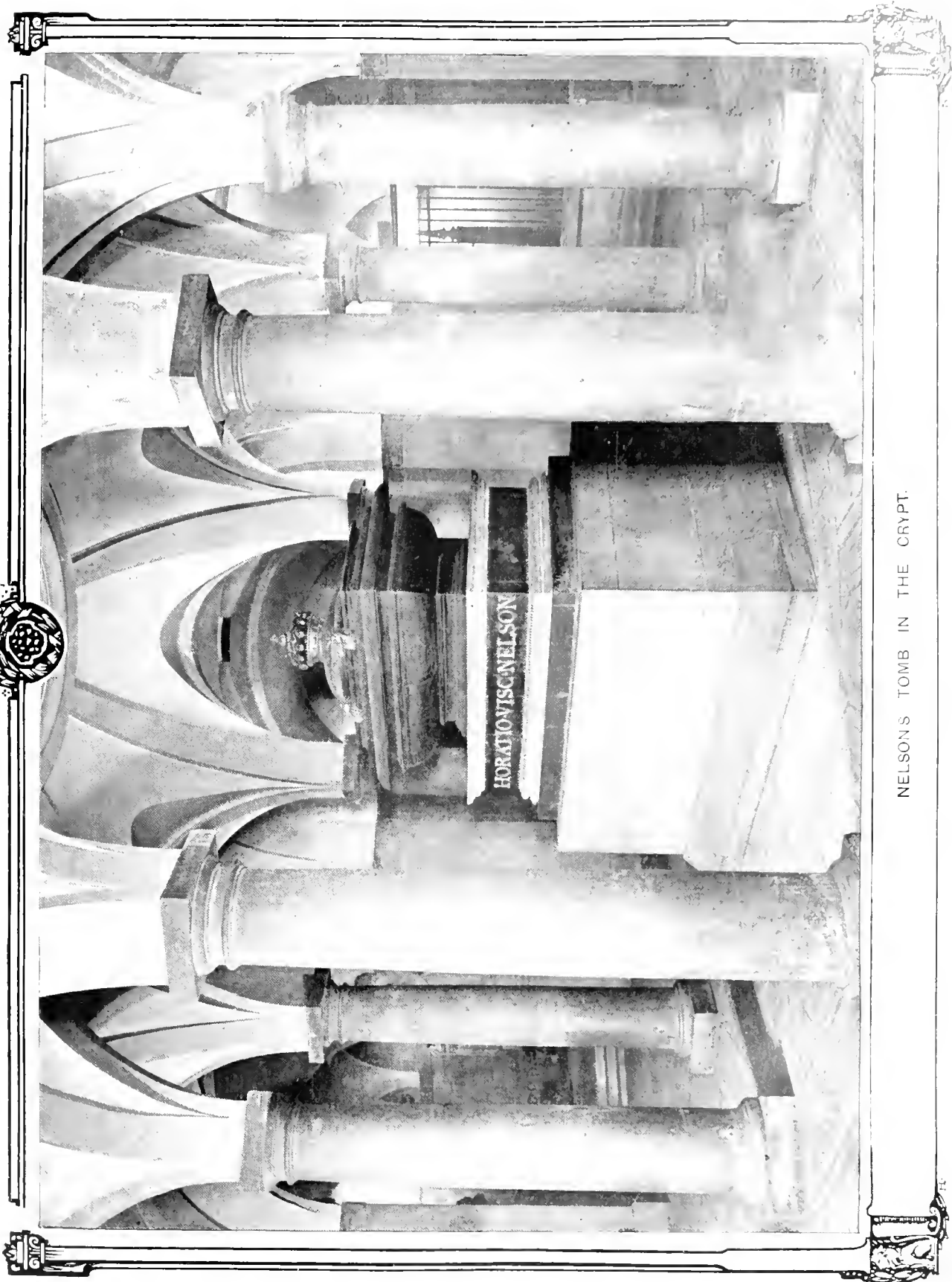
"GREAT PAUL," IN THE SOUTH TOWER.

was Dean of St. Paul's at the end of the twelfth century, it was rebuilt after the Great Fire of 1666 by Dean Sancroft, from designs by Wren. Close by is the Choir School, a building in the Renaissance style, designed by Mr. F. C. Penrose, who provided it with a flat roof which, protected by netting, is used as a playground. The canons' residences are in Amen

Court, on the north side of Ludgate Hill—a veritable haunt of ancient peace, so secluded are they, although a stone could easily be flung from this enclosure into one of the busiest streets of the City.

Of the distinguished men who have occupied the see of London, five have been translated to the archiepiscopal chair of York, and no fewer than fourteen to that of Canterbury. Among those who in our own day have been elevated to the Primacy of All England have been Archibald Campbell Tait and Frederick Temple, the latter of whom had for his successor Mandell Creighton, historian and humanist, as well as divine. At his untimely death, in 1901, his mantle fell upon Dr. Winnington-Ingram, who, as Bishop of Stepney, had won golden opinions by his religious and social work in the East of London, and who quickly proved himself to be one of the most energetic and most popular of prelates. Among less recent bishops who have not been named already are Nicholas Ridley the martyr and Robert Lowth the Hebraist.

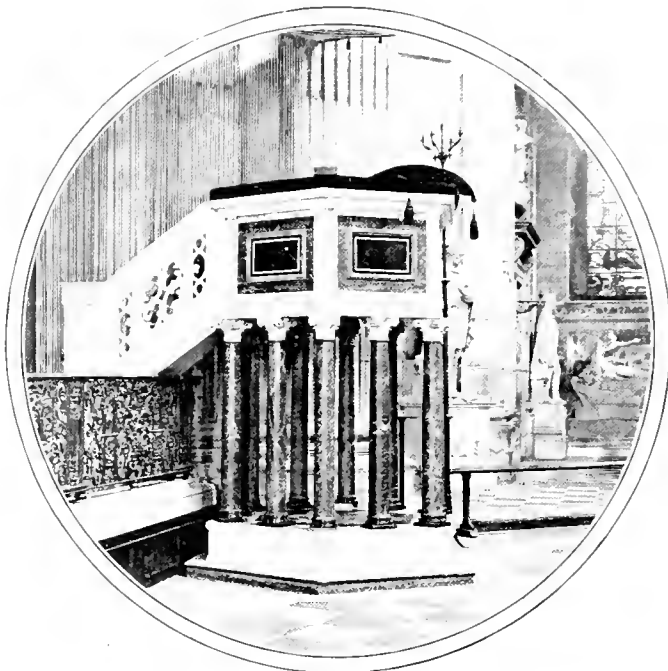
Hardly less distinguished is the list of deans, many of whom have been preferred to bishoprics, and four of them—Sancroft, Tillotson, Secker, and Cornwallis—to the throne of Canterbury. Among other names of high renown are Colet, the founder of St. Paul's School, now carried on at Hammersmith; Nowell, author of the Church Catechism; Donne, eminent as a poet as well as a preacher; Joseph Butler, Bishop of Durham and—grander title to fame—author of the "Analogy" and the "Sermons on



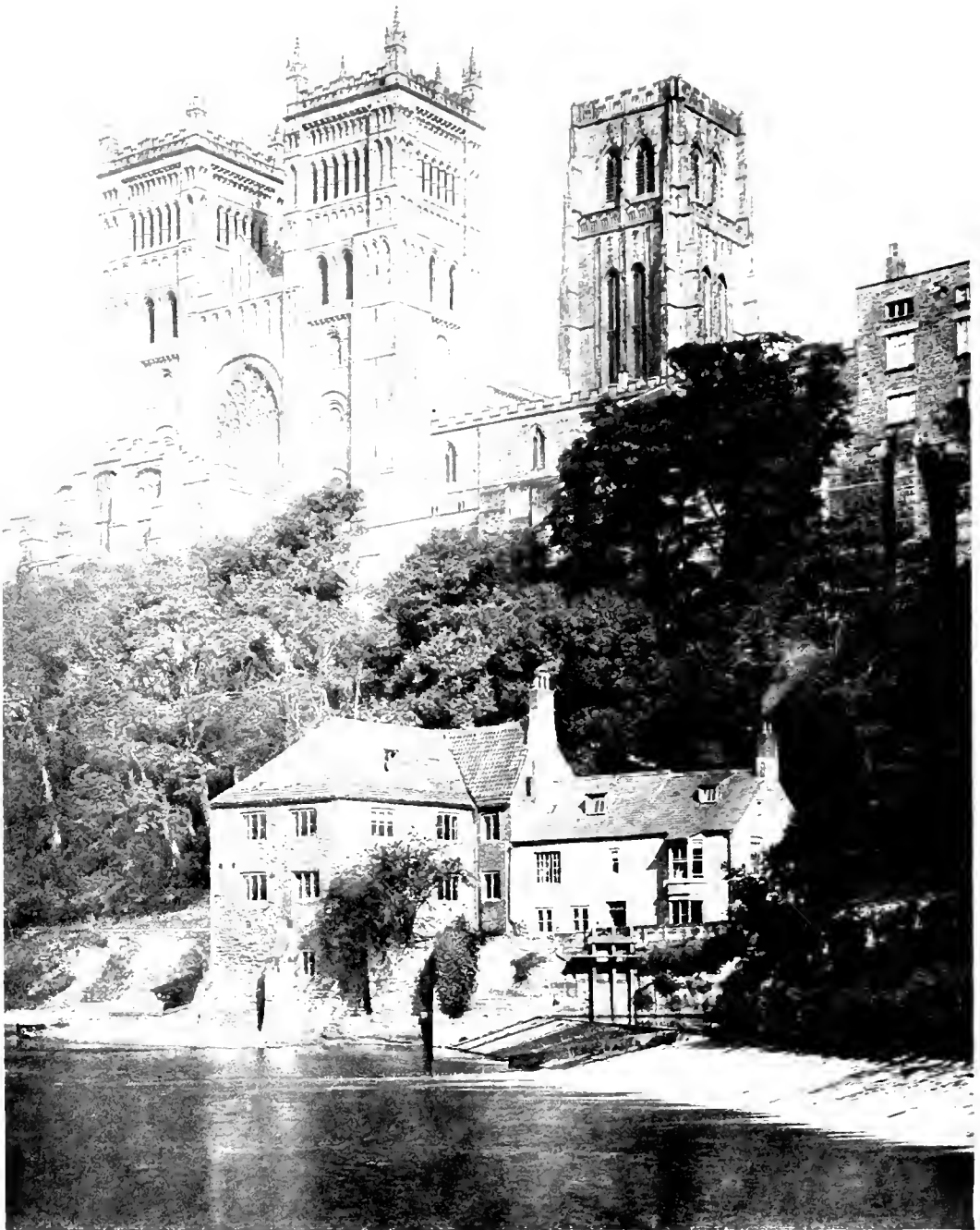
NELSON'S TOMB IN THE CRYPT.

Human Nature"; Milman, the historian, to whom belongs the glory of initiating the modern movement for decorating St. Paul's; Mansel, the metaphysician, one of the keenest of dialecticians, who, after a three years' tenure of the office, died suddenly in 1871, and gave place to the saintly and accomplished Church. The last time Dr. Church officiated in the cathedral was at the burial of his friend, Canon Liddon, in September, 1890, when he read the sentence of committal to the grave. He himself died on December 9th in the same year, and by his own wish was buried at Whatby.

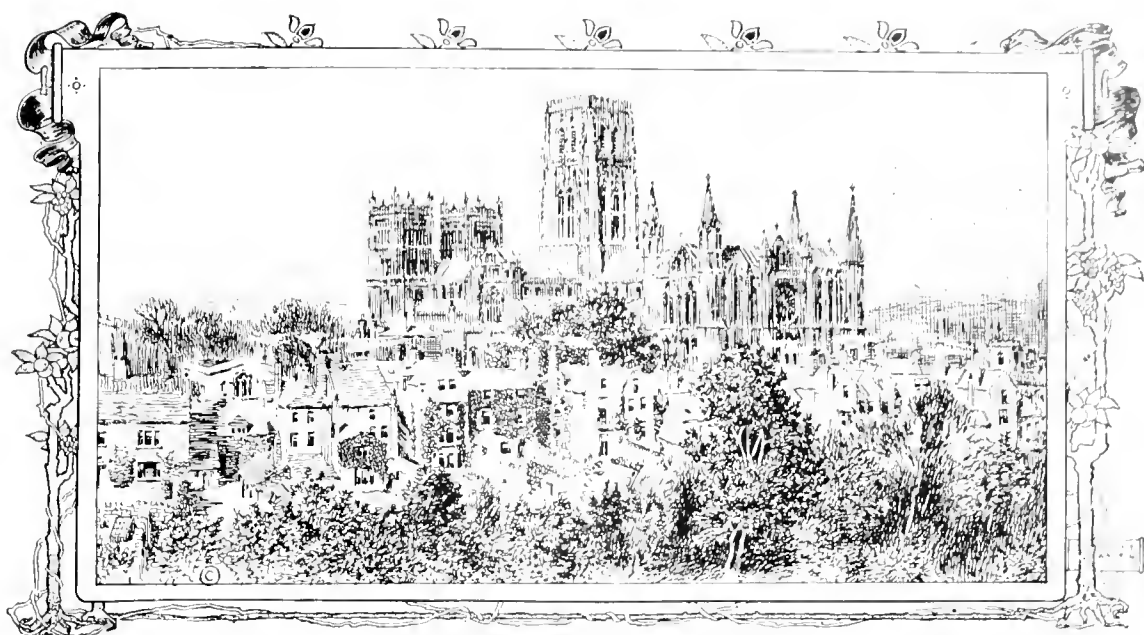
We must not close this account of St. Paul's without recalling what history may perhaps regard as the most memorable of the services of which it has been the scene. In her progress through the capital on Diamond Jubilee Day, June 22nd, 1897, the late Queen Victoria's carriage was halted at the foot of the steps before the west front, and there was held a short service, in which a congregation representing all that was most distinguished in the Empire poured out its gratitude to Heaven for the blessings that had attended a reign so long and so illustrious. The service was to have ended with the Old Hundredth, but the feelings of the congregation demanded further expression, and the National Anthem was spontaneously sung. Finally Archbishop Temple called for "three cheers for the Queen," and she was sped upon her journey by acclamations enthusiastic beyond description.



THE PULPIT.



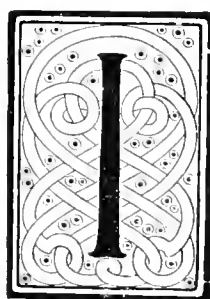
DURHAM CATHEDRAL. FROM THE SOUTH WEST.



GENERAL VIEW OF THE CATHEDRAL

DURHAM.

Situation—St. Cuthbert's Wanderings—The First Cathedral—The Present One begun by Bishop Carileph—The North Front—The Towers—The North Porch and its Bronze Handle—The Interior—Chapel of the Nine Altars—St. Cuthbert's Tomb—The Galilee Chapel—Altar-tomb of the Venerable Bede—How Jarrow was Robbed of his Remains—Fittings of the Choir—Monuments—Destruction and Rebuilding of the Chapter-house—Dimensions of the Church—The Bishops of Durham.

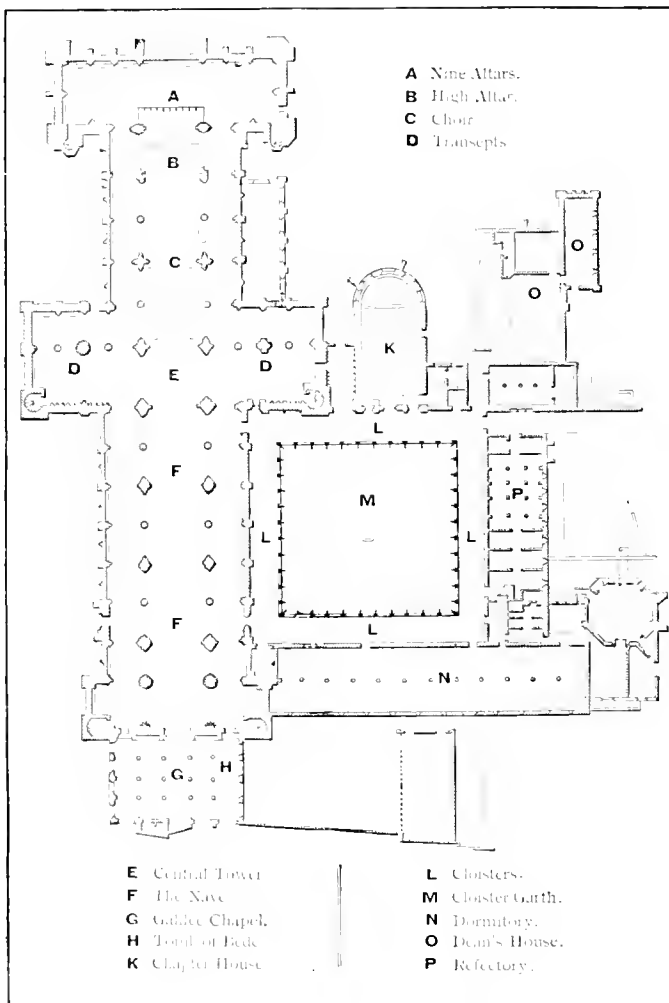


IN situation, Durham has no parallel among the cathedral towns of England. The country around is an undulating tableland, carved into trench-like valleys by winding streams. Of these streams the chief is the Wear, which by a sudden turn forms a horseshoe peninsula—a mass of cliff that rises sheer above the river. The city of Durham descends the gentler slopes on either side to the stream, and mounts the opposite bank. Across its centre the peninsula is spanned by the cathedral, with the old monastic buildings, the Deanery, and the houses and gardens of the canons to the south, while to the north stands the castle, for centuries the fortress of the Prince-Bishops of Durham, and now the home of the University.

How this spot came to be chosen for the building of the abbey has often been told. For nearly two centuries the body of St. Cuthbert, Prior and afterwards Bishop of Lindisfarne, lay in peace in his own church. Then came the Danes, and, that the sacred relics might escape destruction at their sacrilegious hands, the brethren hastily placed them in a coffin

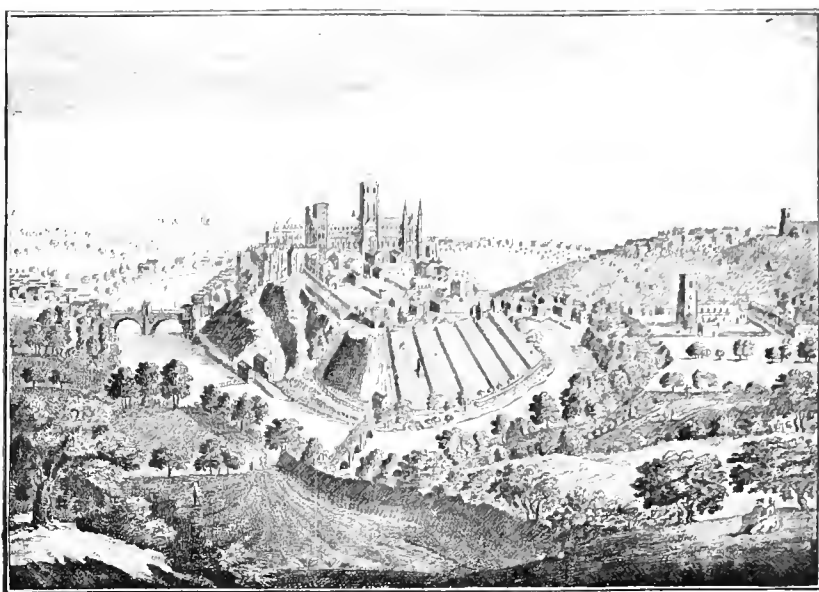
of wood and fled to the mainland. After long wanderings they settled at Chester-le-Street, where for more than a century the relics rested, and were honoured by the Kings of England, in the more peaceful days that commenced with the victory of Alfred. But in the year 995 another inroad of the sea-kings sent the body of Cuthbert once more on its travels, and this time it was conveyed to Ripon, whence, after the danger was overpast, it was being again removed to Chester-le-Street, when an event occurred which arrested the procession on its way, and caused the foundation of Durham. According to the legend, the coffin was being transported on a carriage, and the attendant band had arrived at a spot somewhere to the east of the headland on which, at the present day, the cathedral is standing, when suddenly the carriage stopped, and was found to be immovable. The event obviously had a meaning, and at the end of three days the saint appeared to his devotees in a vision, and announced that he had chosen Durham for his future abode.

Here, in the wilderness, a tabernacle to shelter their ark was constructed from the boughs of trees; for this structure another of a more permanent nature, but also of wood, was as soon as possible substituted, and in it the relics remained for a space of three years, while a church of stone, the first minster of Durham, was a-building. In this, on the 4th of September, in the year 999, the body of St. Cuthbert was solemnly enshrined. No trace of the structure now remains; it was, of course, far humbler than the present lordly pile, but it was still standing when, after the Norman Conquest, the Earldom of Durham was conferred upon Bishop Walcher, then tenant of the see, by the Conqueror, and



PLAN OF DURHAM CATHEDRAL

the palatinate jurisdiction of the Bishops of Durham had its beginning. The present building was begun during the episcopate of Bishop Carileph, in 1093, a few years after the introduction into the monastery of monks of the Benedictine order, the body of the saint being deposited, while his new home was preparing, in "a fine and beautiful tomb in the cloister garth, a yard above ground." The choir was soon finished, together with the transepts, and before a quarter of a century was over the nave walls were raised up to the roof by Ralph Flambard, while not long afterwards



SOUTH-WEST PROSPECT OF THE CITY OF DURHAM.

(From an Old Print.)

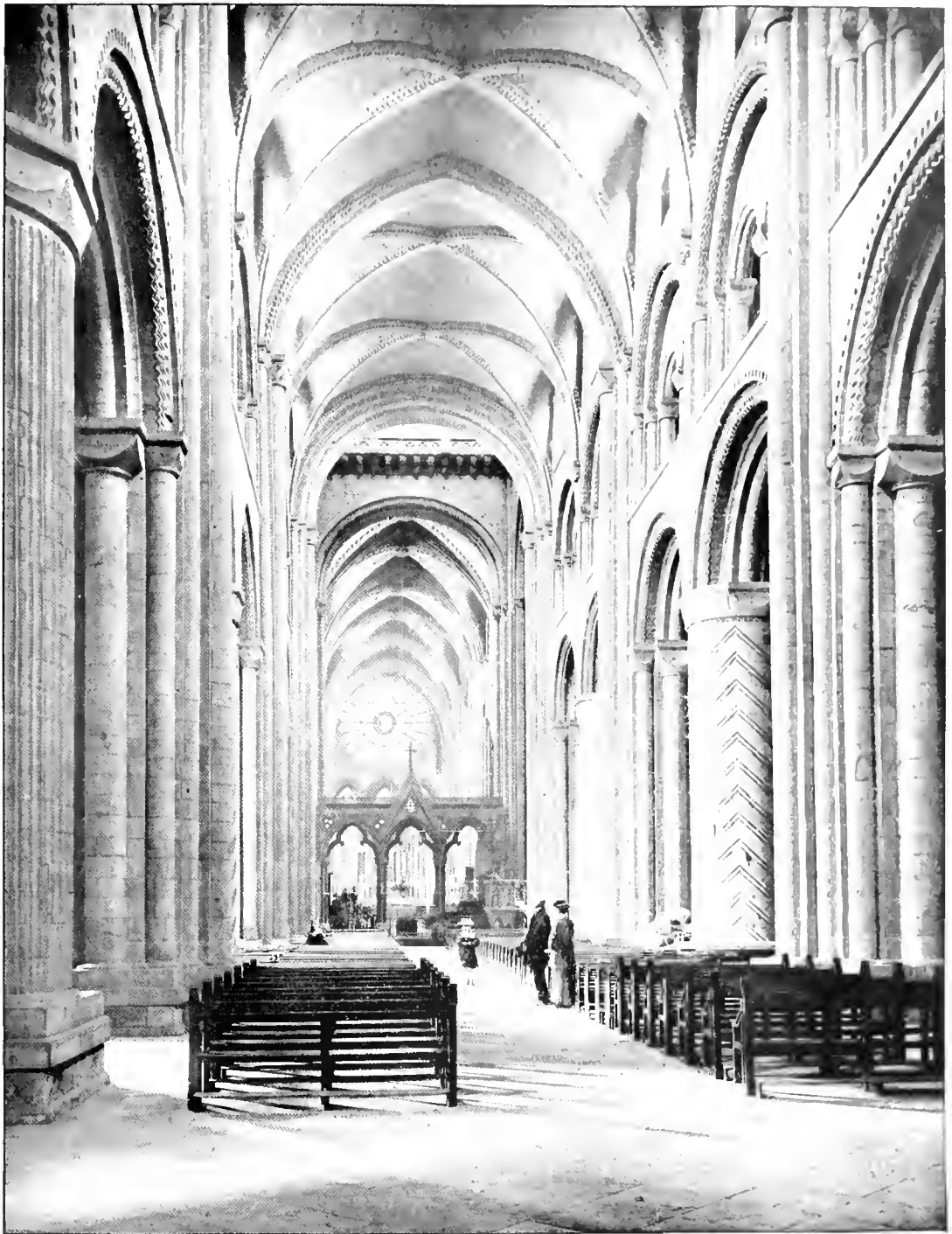
in all probability the roof itself was completed and the western towers were built. The Galilee, to be noticed presently, was added in the latter part of the twelfth century; and the peculiar eastern end, called the Chapel of the Nine Altars, replaced the apsidal termination of the Norman structure in the next century, and was the work of Bishop Poore, the founder of Salisbury Cathedral. We have, then, only mentally to restore this apsidal end, and to remove the Galilee, in order to have a picture of Carileph's church in all its essential features.

From the wide, open space known as Palace Green, between the gateway of the castle and the northern entrance of the cathedral, the whole length of the building is visible, without any intervening obstacle. The plan is in some respects exceptional. As is common in cathedrals, there are a central and two western towers; but from its position on the edge of a precipitous cliff there is no accessible western front or entrance. The western façade approaches to within a few feet of the extremity, and the steep slope is built up with massive masonry to form a platform on to which the Norman west door once opened, but which is now covered by the Galilee or Lady Chapel, thus placed at the west instead of the east end. Yet more remarkable is the eastern

termination, for this has neither an apsidal end nor a Lady Chapel. The eastern façade, however, is much wider than the choir. Several of our cathedrals have a pair of shorter transepts east of the principal arms of the cross; at Durham the plan may be said to terminate abruptly with these shorter transepts, so that their eastern wall is also the eastern wall of the cathedral. Externally the result can hardly be called satisfactory; when viewed from the east, notwithstanding the centre gable and fine rose window, the outline is hard, and the aspect suggestive of incompleteness, while from the north the latter effect is even more conspicuous. The exterior, also, of all the northern flank of the building, with the exception of the towers, is rather bald; the severity of the Norman work, of which an unusually large portion remains, being intensified, and its enrichments impoverished, by the reckless treatment which it received from Wyatt at the beginning of the nineteenth century. This first and worst of the "restorers," by paring four inches from the whole surface of the north front, as well as from the east façade, and by the wanton destruction of canopies, and effigies, and other ornamental details, irretrievably destroyed the depth and boldness of the mouldings and pilasters, and gave to the fabric an effect of flatness. Happily no disappointment waits upon a distant view of the cathedral which enshrines St. Cuthbert's bones: seen from even a little distance, it presents an aspect of great dignity and boldness, which rises under appropriate conditions to grandeur and magnificence.

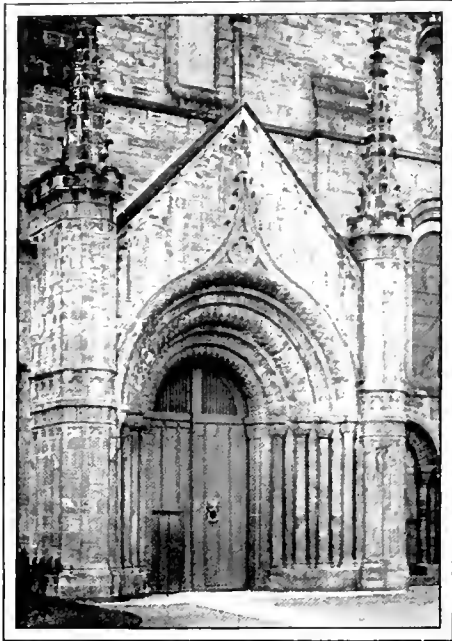
Before passing into the interior we must recall that the upper part of the central tower, including the galleries of the lantern, was gradually rebuilt between the years 1406 and 1474, and that the tower was restored by Sir Gilbert Scott in 1859. Much more interesting and beautiful are the imposing western towers, built, no doubt, before the central tower, although we have no record of their exact date. The series of arcades, from the Norman below to the fully developed Early English shafts of the upper stages, points to the completion of the towers at a period not later than the beginning of the thirteenth century. The arcades are formed of round-headed and pointed arches alternately, and the only modern portions are the parapets and turrets, added in the later years of the eighteenth century by Wyatt, in lieu of the wooden spires covered with lead which had surmounted them till the time of the Commonwealth.

The principal access to the cathedral is by the northern porch from the Palace Green. The arch is a fine specimen of Norman work, but it is encased in a sort of porch of nondescript Pointed. To the heavy wooden portal is affixed a great bronze handle or knocker of quaint design. This was in former days one of the "horns of the altar" to the fugitive,



THE NAVE, LOOKING EAST.

for among the other privileges of the shrine of Cuthbert was a right of sanctuary. When the suppliant had grasped this handle he was safe, for over the door, in chambers now destroyed, two monks kept perpetual

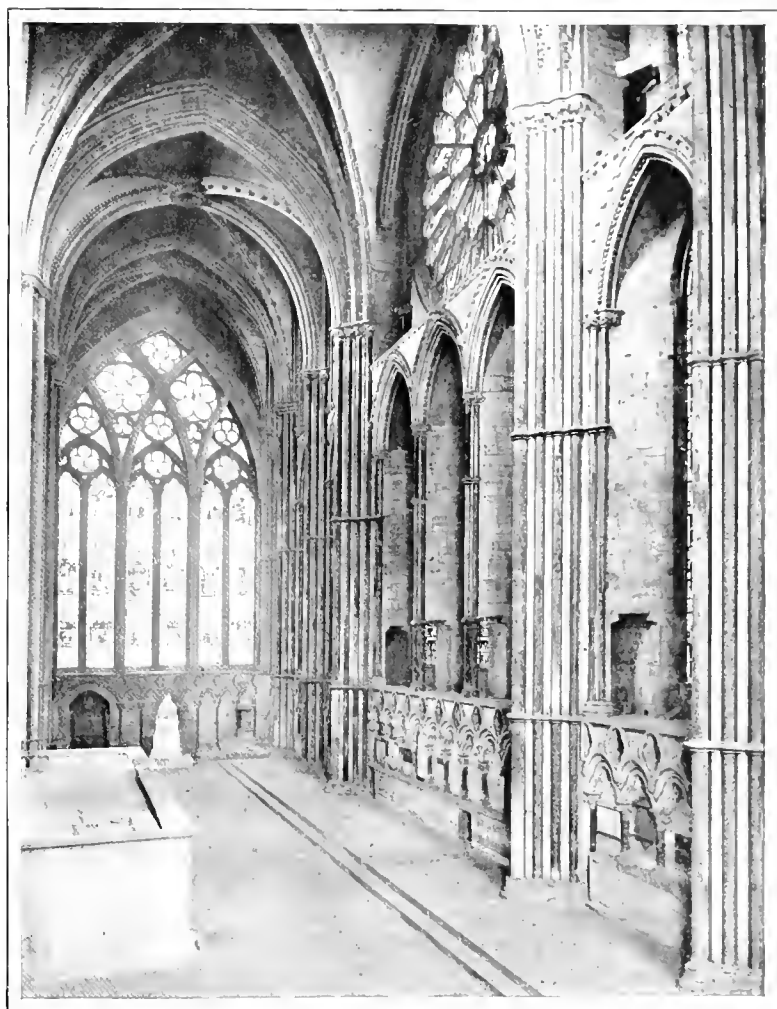


THE SANCTUARY DOORWAY.

watch and ward, one waking while the other slept, to open at the first stroke of the bronze ring upon the portal. As soon as the suppliant was admitted he was required to make confession of his crime, whatever it might be. This was taken down in writing, a bell in the Galilee tower was tolled to announce the fact that someone had sought the "peace of Cuthbert," and the fugitive was clothed in a black gown with a yellow cross on his shoulder. If after thirty-seven days no pardon had been obtained, he abjured his native land for ever, and, bearing in his hand a white wooden cross, was sent out of the kingdom.

Once we are inside the cathedral, any sense of disappointment which the near view of the exterior may have occasioned is dispelled. We find ourselves, indeed, gazing upon what is perhaps the grandest Norman interior to be seen in these islands. Homogeneously majestic is it in its wondrous solemnity. The great rose window at the eastern end, the vaulting of the choir, and several other details, are indeed of subsequent date; but the general effect of the whole is that of a nearly complete building of the earliest part of the twelfth century. The pillars of the nave are shorter and more massive than at Gloucester, loftier than at Peterborough or Ely; thus arcade, triforium, and clerestory are all in happy proportion, no one suffering from the prominence given to the others. Besides this the nave has a vaulted roof of stone, only slightly, if at all, later in date than the walls, but harmonising with them well in style; the only instance of the kind in England, other cathedral naves of this period having either ceilings of wood or vaultings of later date. The alternate columns are clustered in plan, and their middle shafts extend from floor to roof, thus dividing the nave into four bays, each containing a pair of arches. The intervening columns are enriched with various patterns—zigzag, lattice, spiral and vertical flutings, another peculiarity of Durham, such ornamentations being rare in English cathedrals. The choir is composed of two bays, each of them subdivided, like those of the nave.

Originally the east end of the cathedral, now formed by the short eastern transepts, consisted of three apses, a large one which terminated the choir, and two smaller ones in which ended the aisles. Those of the aisles, however, were rounded within only: externally they were square. All this was placed beyond doubt by excavations undertaken in 1895. The eastern transept, known as the Chapel of the Nine Altars, from the nine bays of the eastern façade, each of which contained an altar, was built in the middle of the thirteenth century, the apsidal end of the choir having by this time become ruinous. It forms what is still styled the "New Work," and is a beautiful specimen of Early English. The floor is on a lower level than that of the body of the church, and one descends to it from the aisles by steps. This singularly beautiful structure is the only post-Norman portion of the cathedral, and is a specimen of the highest perfection of the Early English style. The arcade, with its graceful trefoiled arches supported by slender marble shafts, the lofty clustered columns which divide the bays, with shafts of Frosterley black marble and sandstone alternating, the sumptuously decorated vaulting of the roof, crowded with various and graceful sculptures both of foliage and figure subjects, fitly complete the building, in harmony, not in contrast, with the Norman simplicity of the rest of the structure. For the east bay of the choir is beautifully enriched, both in the capitals and the



CHAPEL OF THE NINE ALTARS, LOOKING NORTH, WITH ST. CUTHBERT'S TOMB ON THE LEFT.

vaulting, with sculpture, so that it blends admirably with the later style. The lancet windows in the eastern wall, which lighted the altars beneath them, are filled with excellent stained glass of modern date; the tracery of the rose window above the lancets of the middle bay is a "restoration" of Wyatt's; the large window in the north wall, of six lights, is Early Decorated.

In the Nine Altars Chapel is the cathedral's great treasure, the tomb of St. Cuthbert, which stood under the apse that the chapel replaced. The tomb now consists of a simple massive platform of masonry, with a slab in the centre, under which lie the bones of the saint. Very different was its appearance before the visit of the Commissioners of Henry VIII. We can yet see in the flooring the sockets that once held the supports of the rich canopy, under which lay the relics of St. Cuthbert, laden with costly gems and gifts, which are said to have surpassed in value those of the shrine of St. Thomas of Canterbury, "and accounted to be the most sumptuous and richest jewels in all this land." From the year 1104, when with solemn pomp St. Cuthbert's body was transported to this shrine, up to the dissolution of the monastery, it remained here undisturbed, shrouded in the deepest mystery, held in the most reverential awe, watched, like that of Thomas of Canterbury, day and night by monks, stationed in an adjoining chamber of wood. But on the visit of the Royal Commissioners the treasures were scattered, the shrine was destroyed, the coffin—which, as usual, rested beneath a movable canopy on the platform—was opened, and St. Cuthbert's body was buried, so that now the sole remnants visible of all this treasure, "more precious than gold or topaz," are the furrows in the adjoining pavement worn by the feet of the worshippers.

But where was St. Cuthbert's body reinterred? One tradition has it that the secret was known only to the Roman Catholic bishops of the Northern Province; another that it was originally confided to three Benedictine monks, and had been handed down from them through a long line of successors to the present day. In May, 1867, one of those traditions, which pointed to the steps leading to the tower from the south transept as the place of burial, was made public, but excavation yielded no result. Nor was this surprising, for evidence had already been furnished that the saint's body lay under the slab in the centre of the platform. A full and precise description of the opening of the coffin by the Commissioners at the dissolution of the monastery still remains. The iron-bound chest was rudely broken open, when the corpse of St. Cuthbert was found within, "whole, uncorrupt, with his face bare, and his beard as of a fortnight's growth, and all the vestments about him, as he was accustomed to say mass, and his metwand of gold lying by him." Again, in the year

1827, the marble slab was raised in the presence of certain officials of the cathedral. At a depth of about half a yard another slab was found, beneath which was a stone grave about seven feet long, and four wide and deep. This was almost filled by an oaken coffin, much decayed, made to the same shape as the grave. The fragments of this were carefully removed, when another coffin was disclosed, still more decayed. Within this were found many detached bones of different individuals, several of them children's, and two skulls, one apart from the rest, and yet a third coffin, crumbling into dust. At the bottom lay a skeleton, shrouded and vested in mouldering robes, and with it a small altar of oak covered with thin plates of silver, resting upon the breast, a bag for holding the sacramental elements, an ivory comb, and a golden cross. Of these latter relics three are stated to have been present in St. Cuthbert's coffin when it was opened in the year 1104, and the robes also accord with descriptions of those in which he was attired for entombment.

Dr. Raine, author of "The History of St. Cuthbert," who was present at the opening of the grave, traces the history of its contents in the

fullest manner, so that it seems impossible to doubt that the true body of the saint was once more brought to the light of day. The inner coffin was the identical one in which the remains of St. Cuthbert

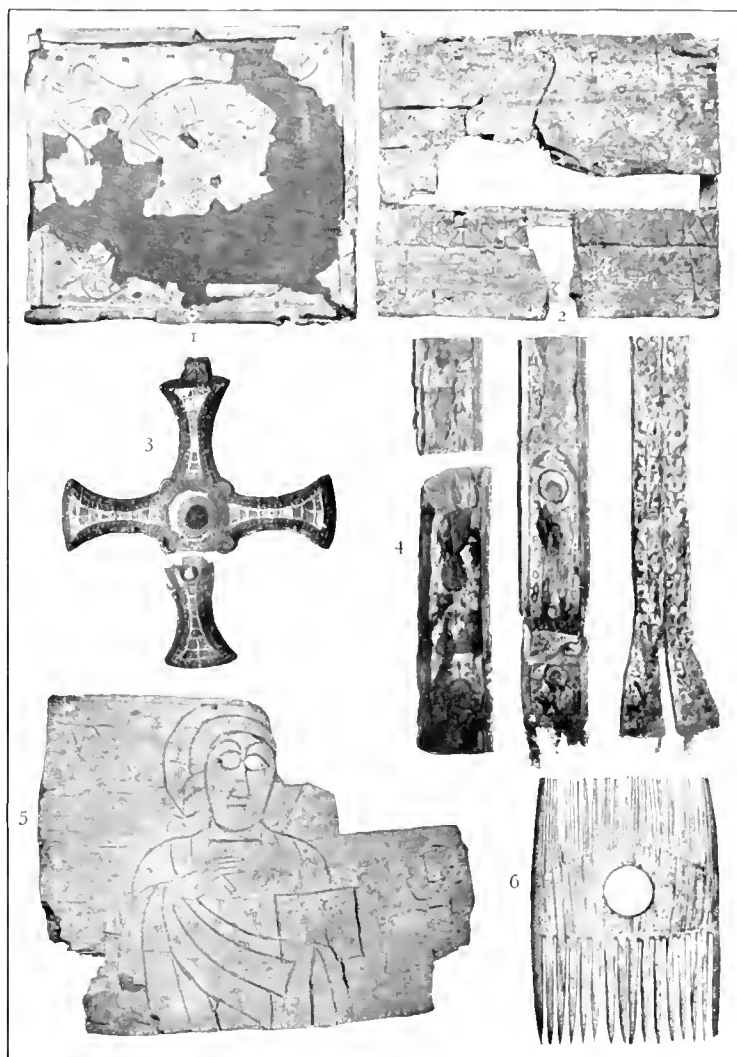


Photo: C. P. MacCarthy, Esq.

RELICS OF ST. CUTHBERT.

1 and 2, Portions of St. Cuthbert's Portable Altar; 3, His Pectoral Cross; 4, Portion of the Stole found in his Coffin; 5, Fragment of the Coffin; 6, Ivory Comb found in his Coffin.

were placed in the year 698, eleven years after his death; the second, that wherein the former had been subsequently encased long previous to the twelfth century; and the outermost, that which was made when the shrine was destroyed and the body buried. The altar and certain of the vestments were those used by St. Cuthbert himself. The separate skull was that of St. Oswald, known to have been placed in his coffin; and the other bones were relics, some reputed to be those of the Holy Innocents, which were among the treasures of the cathedral. The skeleton, together with the bones found in the outer coffin, was placed in a new one, and reinterred at the same spot; but the ornaments, with parts of the vestments and of the two inner coffins, were deposited in the Dean and Chapter Library, where they are still carefully preserved.

Next in importance, as in date, after Cuthbert, of the holy men of Durham, comes the Venerable Bede. To visit his tomb we make our way to the west end of the building, and, descending several steps, enter the Galilee Chapel. Before reaching it, between the piers just west of the north and south doors, we cross a line of blue marble, eastward of which no woman was allowed to pass, such was the reputed distaste of St. Cuthbert for the sex. That the Galilee Chapel, whatever the

origin of the term, was intended for women, and that they were not allowed access to the eastern part of the church, is certain; but the dislike of women which is attributed to St. Cuthbert himself was by no means in accordance with the character of the friend and guide of St. Hilda during his life, and is a monkish invention which cannot be traced further back than four hundred years after his death.

How it was that the Lady Chapel of the cathedral, for such it virtually is, came to be built in this position must briefly be told. In the second half of the twelfth century Bishop Pudsey set himself to rear a Lady Chapel at the east end of the cathedral; but, inferring

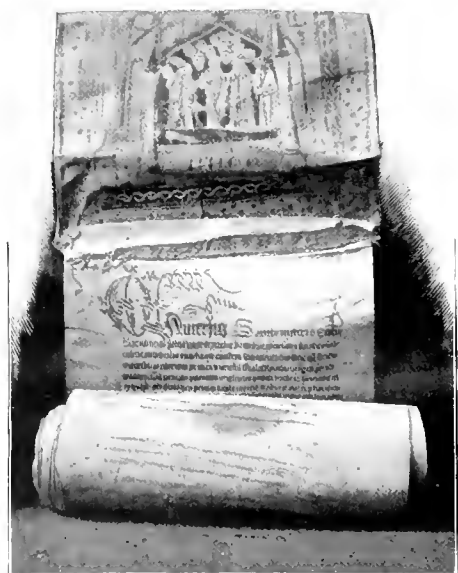
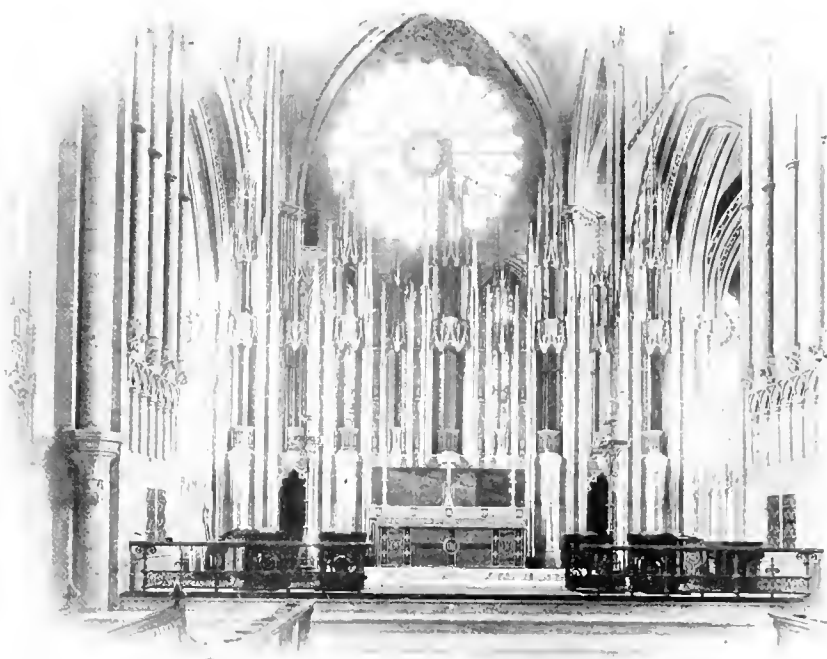


Photo: C. P. MacCarthy, Esq.

THE GREAT BEDE ROLL OF DURHAM.

from the occurrence of accidents and the appearance of cracks and fissures that the undertaking was displeasing to Heaven, he relinquished it, and began this chapel at the other end of the church, using for it the shafts and bases he had brought from over sea for the now abandoned enterprise. Its rich simplicity, and the contrast its delicacy offers to the

massiveness of the body of the church, render it one of the most interesting portions of the fane. This unique structure had a narrow escape from destruction at the hands of the unspeakable Wyatt, who condemned it to be pulled down that he might construct a drive all round the cathedral! The lead was actually in process of being removed from the roof; but happily, even at that day, there were in England some for whom such vandalism was too gross; and an outcry was made that caused the cathedral authorities to stay his hand.



THE NEVILLE SCREEN.

Near the south-eastern angle of the Galilee is a plain low altar-tomb, on the slab of which (in modern characters) is the well-known inscription, "*Hæc sunt in fossâ Bædæ Venerabilis ossa.*" This marks the resting-place of Bede, whose title of "Venerable" is said to have been supplied by angelic hands to the verse when the author was at a loss to fill the gap. Bede was "the founder of mediæval history, and the first English historian"; a gentle simple scholar, whose story may be summed up in his own words: "I spent my whole life in the same monastery, and while attentive to the rule of my order and the service of the church, my constant pleasure lay in learning, or teaching, or writing." Though peculiarly Durham's saint—for in this county he was born, lived, and died—Bede is the common possession of the English Church. Born at Fulwell, close to Wearmouth, about 674, he spent his whole

life in the monastery of Jarrow, a voluminous author on arithmetic, geography, history, astronomy, and theology. His great work, "The Ecclesiastical History of the English Nation," is still a mine of information for students. Two manuscripts, claiming to be in Bede's own handwriting are to be seen to this day in the Chapter Library.



INTERIOR OF THE ABBOT'S KITCHEN.

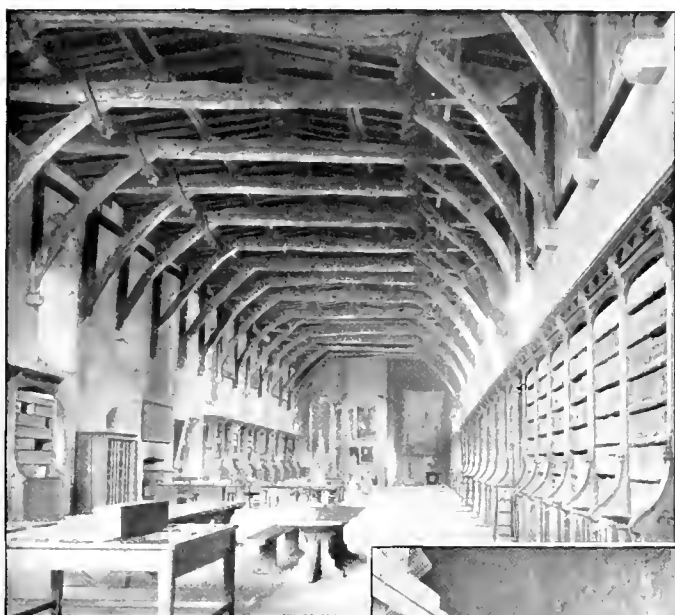
But, it may be asked, how has it come to pass that the body of Bede has deserted that home to which in life he was so constant? It was "conveyed" to Durham, or, in plain English, stolen. The facts of the robbery are on record: how a certain Elfred—almost three centuries after Bede's death—set himself to despoil Jarrow of the precious relics, with as much deliberation as a modern burglar might scheme for the jewels of a countess; how on this occasion and on that he was baffled, and how at last he succeeded, and never ventured near Jarrow again. The relics were for a time

preserved at Durham in St. Cuthbert's shrine, but were afterwards removed into a separate one, which in the year 1370 was placed in the Galilee. At the Reformation the shrine shared the fate of St. Cuthbert's, and the bones were buried beneath the spot on which it had stood. The tomb was opened in the year 1831, and many human bones were found within it; these had evidently been buried in a coffin, and were in all probability the remains of the great scholar. After careful inspection they were enclosed in a lead-lined coffin and replaced in the tomb, with a parchment record of the exhumation; and at the same time the slab was incised with the familiar Latin inscription. A ring and some coins which were discovered at the same time are to be seen in the Dean and Chapter Library.

Returning to the choir, we may examine the insertions or fixed furniture. One of the most beautiful features of the interior of Durham is the reredos, or Neville screen, which separated St. Cuthbert's shrine from the high altar west of it. It was built, chiefly at the cost of Lord Neville, between 1372 and 1380, and is of very graceful form; it is of Dorsetshire stone, though commonly said to be Caen, and till the Reformation it had a hundred and seven figures in its niches, the removal

of which, though lamented by some, adds to the grace of the structure. In the next bay, on the south of the choir, is the bishop's throne, an integral part of the tomb of Bishop Hatfield, who lies below, with his recumbent figure in alabaster, in pontifical robes, under a beautifully sculptured canopy. The throne has once been richly gilded and coloured, and is the loftiest episcopal seat in England. The whole was erected by Bishop Hatfield in his lifetime (1345-81). Opposite Hatfield's tomb,

on the north side of the choir, is the altar-tomb of Bishop Lightfoot, of black and coloured marble, with a recumbent figure of the bishop in white marble, his feet resting on three books, his hands on his breast. The memorial was designed by Boehm, and finished after his death by Mr. Alfred Gilbert, R.A.



THE LIBRARY.

In the north aisle of the choir is a stone bench with the arms of Bishop Skirlaw (1388-1405), who is buried close by; elsewhere the letters "W. D.," on the pavement, mark the resting-place of

William Van Mildert (*d.* 1836), the last Prince Palatine of Durham, whose marble monument by John Gibson, R.A., showing him seated on a throne, book in hand, is a conspicuous object in the Nine Altars Chapel. The only



THE GALILEE.

remaining monuments to be noticed are the altar-tombs of Ralph, Lord Neville, who led the English army at the battle of Neville's Cross, 1346, and died in 1367; and of his son, John, Lord Neville, and Matilda Percy, his wife—both defaced, and removed to their present position from what was once the Neville chantry in the south aisle of the nave. Many tombs of bishops and priors have disappeared. The interior of the cathedral was literally gutted by the unfortunate Scottish prisoners whom, to the number of 3,000, Oliver Cromwell, after the battle of Dunbar, shut up in the church. It is not to be wondered at that they destroyed the woodwork for fuel, and that scarce a fragment of old stained glass, one of the glories of Durham, remains. The liberality of many friends has, however, within the last few years supplied the place of much that had been destroyed, and few finer specimens of modern stained glass can be found than the compositions which mellow the light in the west window, the great transeptal windows, and many others.

It is to Bishop Cosin that we owe the thorough restoration of the interior after 1662. He erected the stalls with the canopy work over them, a magnificent close screen of elaborately and richly carved oak surmounted by an organ of Father Schmidt's, and the canopy over the font. This woodwork, though characteristic of the time when it was executed, harmonised well, by its bold and vigorous carving, with the building in which it was placed. About the middle of the last century the screen was made away with, and the organ placed on the floor, the stalls were mutilated and set back within the arcade of the choir, and the canopy was removed from the font, to which, however, it has since been restored. Bishop Cosin also paved the choir with white marble, effectively relieved by chequers of black, which a few years ago were replaced by a costly and elaborate, though feeble and ineffective tessellated mosaic of Byzantine design. Some interesting specimens of woodwork of different epochs escaped destruction by the Scots, only to be reserved for unprovoked demolition in the nineteenth century.

Thus has the cathedral experienced the effects of revolving cycles of destruction and of intrusion. Some years ago most important but questionable changes were made in its interior furniture. The present sumptuous Byzantine pulpit was erected under the lantern; and opposite to it the massive metal lectern, scarcely to be admired either for material, design, or execution; while the choir, which since the destruction of Bishop Cosin's woodwork had been open to the nave, was barred off from it by the introduction of the heavy though richly carved Decorated screen of alabaster, which is not only in its florid ornamentation incongruous with the rest of the church, but cuts the perspective of the reredos and the grand east end when viewed from the western part of the building.

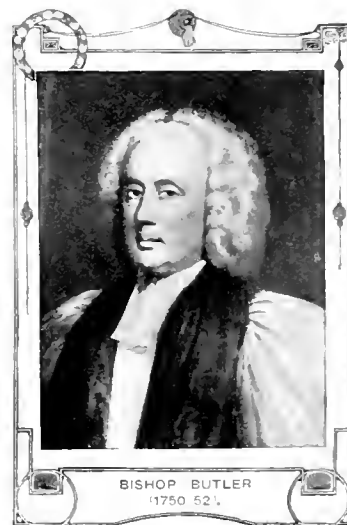


THE CHOIR, LOOKING WEST.





Under the flooring of the Chapter-house are laid most of the illustrious bishops of olden time. This once noble building, adjoining the south transept on the south, but separated by the monks' parlour, is entered from the cloister, and *was* the finest Norman Chapter-house in England. Within it were buried the first three bishops—Aldhune, Eadmund, and Eadred, Carileph and his eleven immediate successors, and Bishop Kellow. The bones of Aidan, first Bishop at Lindisfarne, were brought here from Holy Island. The treatment of the tombs of those buried in the Chapter-house ought not to be forgotten. By an act of barbarism, scarcely credible, in 1796 this splendid hall, 77 feet long, and paved with the slabs of sixteen bishops, was destroyed in order to make a comfortable room for the Chapter. The keystones of the groining were knocked out, when the whole vaulting fell in and crushed the pavement below.



Of the stone throne at the east end, in which every bishop, from Poore to Barrington, had been enthroned, not a relic remains. Upon the ruin of the western portion of the Chapter-house a flooring was laid, and a room for the Chapter erected, part of the old walls being utilised, but the arcading plastered over. A few years ago the Chapter-house was rebuilt on the original site, and on the old lines, by Mr. Hodgson Fowler, as a memorial of Bishop Lightfoot; but the fourteenth-century windows which existed at the time of its destruction have been replaced by windows of the Norman style.

The cloisters, which existed from the earliest times of the monastery, were rebuilt by Bishops Skirlaw and Langley, but have been much altered. They are enclosed on the south and west by the ancient refectory and

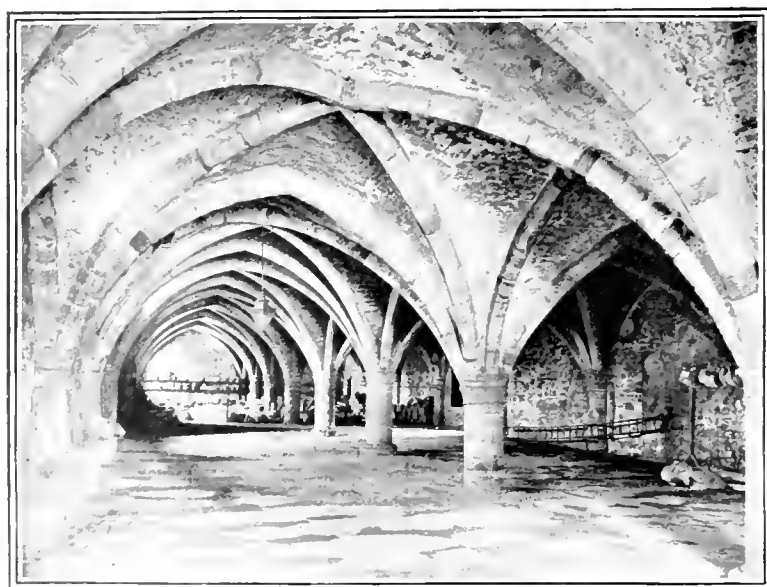


CASTLE, BRIDGE, AND CATHEDRAL TOWERS.

dormitory, both now occupied as the Chapter Library. The dormitory is a magnificent chamber, finished in 1404, 194 feet long and 41 feet wide, and still covered with its original solid and massive roof of oak trunks, scarcely touched by the axe. Underneath the dormitory is a crypt (see p. 82), which formed the common hall of the monks. In the refectory, now called the Old Library, rebuilt by Dean Sudbury, are many priceless treasures. Not the least interesting of the documents preserved in the cathedral is the great Bede-roll, which invites prayers for the souls of two priors who ruled the monastery in the fifteenth century.

The entire interior length of the cathedral is $469\frac{1}{2}$ feet, the nave being 205 feet, and the choir 132 feet. In breadth the nave (including the aisles) is 60 feet, the choir $58\frac{1}{2}$ feet. The height of the central tower is 218 feet, and of the western towers 145 feet; the vaulting of the lantern is 155 feet high, of the choir $74\frac{1}{2}$ feet, of the nave 72 feet, and of the Nine Altars Chapel 77 feet.

Several of the Bishops of Durham claim especial mention. First of them is Ralph Flambard, Chancellor of William Rufus, and completer of Carileph's work. Not only the cathedral, but the castle and the city, owe him much, for he built a bridge over the Wear, on the site of the Framwellgate Bridge. Hugh Pudsey, King Stephen's nephew and eleventh Bishop of Durham, was one of the most prominent statesmen of his day. He has left his mark on Durham, by the building of Elvet Bridge, the founding of Sherburn Hospital, and especially by the erection of the Galilee Chapel. A great warrior-bishop, a man of noble birth, large private fortune, and more at home in court or camp than in church, was Anthony Bek (*d.* 1310), who lies under a blue slab in the Nine Altars Chapel. Among his successors are Fox, afterwards Bishop of Winchester, founder of Corpus Christi College, Oxford, and Cardinal Wolsey, who, for the six years he held the see never visited it, and on the death of his predecessor, Fox, resigned it for Winchester. Butler, the greatest of the Bishops of Durham, only lived for two years after his translation from Bristol; Joseph Barber Lightfoot, who died in 1889, and Brooke Foss Westcott, who died in 1901, were two of the profoundest scholars who ever sat upon the throne of Durham.



THE CRYPT.



WINCHESTER CATHEDRAL, FROM THE NORTH WEST

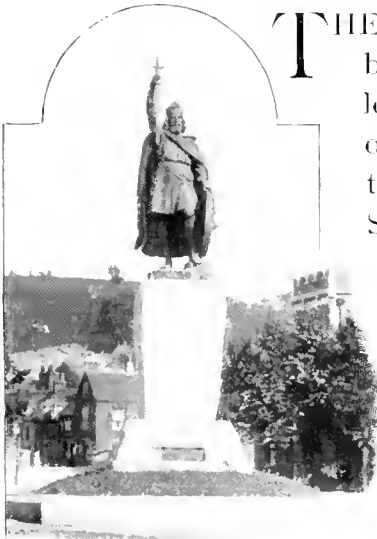


Photo H. W. Salmon, Winchester.

WINCHESTER, FROM ST. GILES'S HILL.

WINCHESTER.

The First and Second Cathedrals—St. Swithun—The Present Cathedral—Falling of the Central Tower—Burial of William Rufus—Alterations in the Early English Period—Bishop Edington Begins the Transformation of the Church—The Process Continued by William of Wykeham—The Work of Bishops Langton and Fox—The Nave—William of Wykeham's Chantry—Bishop Edington's—The Choir—Screen and Reredos—The Mortuary Chests—The Feretory and the "Holy Hole"—Chantries of Bishops Fox and Gardiner—The Retro-choir—Chantries of Bishops Beaufort and Waynflete—Lady Chapel—Transepts—The Crypt—The Library—Dimensions—Men of Name Buried in the Church—Stirring Scenes—The Close.



STATUE OF KING ALFRED IN THE BROADWAY.

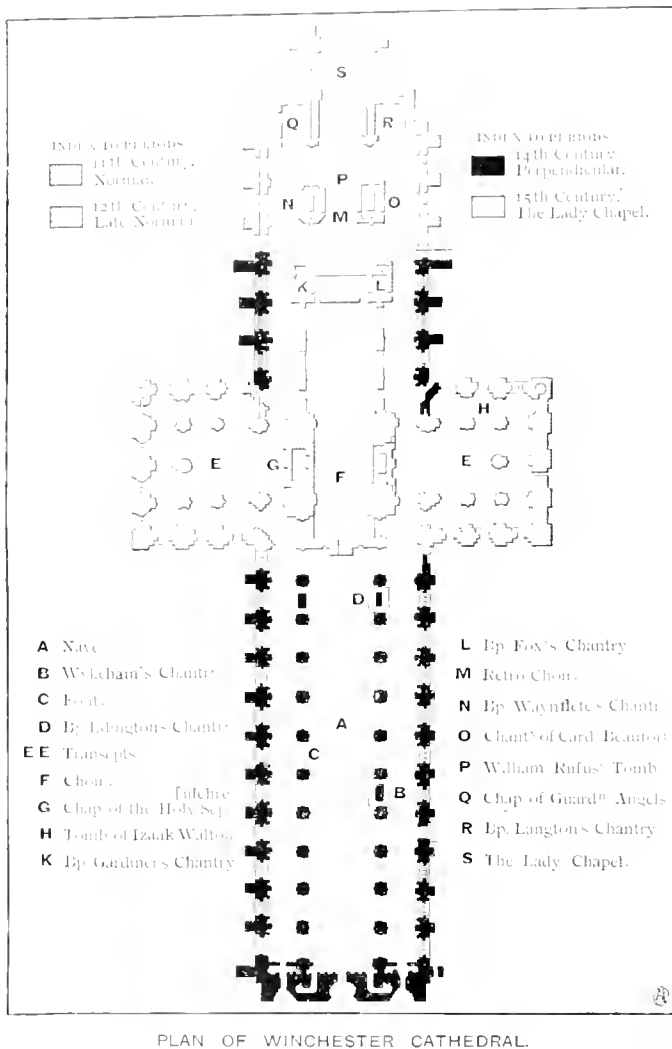
THE cathedral in the valley of the Itchen, begun by Bishop Walkelyn in 1079, was preceded by at least two other churches, though these did not occupy quite the same site. Probably, indeed, there was a Christian church here, dedicated to St. Amphibalus, during the Roman occupation; but, if so, it was completely destroyed by the Saxons. It was in 635 that the first English church was begun, in the year in which King Cynegils was baptised, and it was finished and endowed with lands by his son Cenwall. Dedicated to St. Birinus, the first apostle to the West Saxons, and to St. Peter and St. Paul, it became towards the end of this century the cathedral church of the diocese of Wessex, the Bishop's chair being transferred hither from

Dorchester. Round it there grew up a great religious community, who

had for their first Prior Swithun, afterwards Bishop. Dying in 862, he was buried outside his cathedral, where his grave caught the droppings of the eaves, and when, after he had lain there for over a hundred years, it was proposed to remove his remains to a golden shrine within the cathedral, the translation was delayed by a long spell of wet weather; hence the legend that there will be forty rainy or rainless days after St. Swithun's feast-day July 15th, according to whether it is wet or dry on that day.

But before the translation of the remains of St. Swithun, the first English cathedral at Winchester had been replaced by a second, built

by Bishop Æthelwold. He was preferred to the see in 963, and in the following year, at the bidding of St. Dunstan, the secular clergy were expelled from the monastery in favour of Benedictine monks from Abingdon, for whom the monastery was rebuilt. By 980 the new church was finished, and was hallowed to St. Swithun as well as to St. Peter and St. Paul. This second cathedral of Winchester was no doubt larger and more imposing than the first; but when the Normans came it was not at all to their taste, and Bishop Walkelyn did not hesitate to make a clean sweep of it. It probably stood a little to the north of the present cathedral, but it has entirely disappeared, though many Anglo-Saxon stones can be



identified in the existing building; and the cushion-capitals in crypt and transepts show distinct signs of a style earlier than that of the Norman builders.

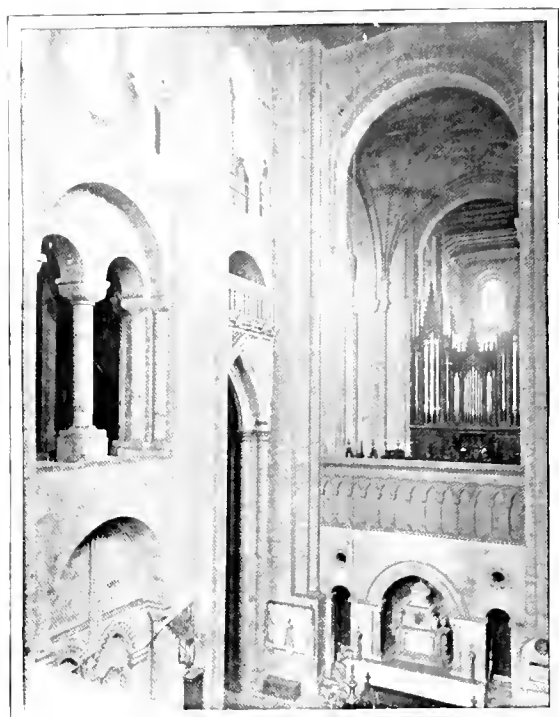
The present church, as we have said, was founded by Walkelyn in 1079.



Photo A. G. Rider, Winchester

CEREMONY OF ENTHRONEMENT AT WINCHESTER

In 1086, according to the Winchester Annals, the Conqueror, who was to die the next year, granted to the Bishop as much wood from the Forest of Hempage, some three miles away in the direction of Alresford, as he could cut down in four days and nights. Walkelyn made the most of the gift, got together a little army of men, and cut down the whole forest, so that when he passed that way the King, divided between anger and amazement, wondered whether he was bewitched or had taken leave of his senses. However, he relented when Walkelyn offered to resign the see, though he could not refrain from saying, "I was as much too liberal in my grant as you were too greedy in availing yourself of it." The church was consecrated in 1093, the monks walking in procession from the old minster to the new, for it was not till now that they began to pull down Æthelwold's church.



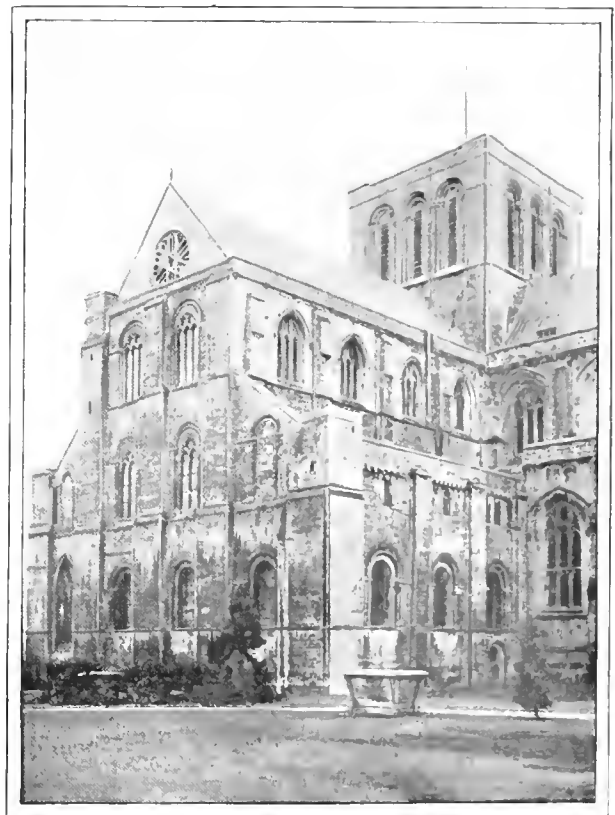
ONE OF THE PIERS THAT SUPPORT THE TOWER OF THE CATHEDRAL.

To the east the new cathedral was considerably shorter than it is now, ending, as the crypt below shows to this day, with a noble apse after the Norman fashion. Still, the total length was little less than at present, for it extended some forty feet farther to the westward, as the bases of two grand western towers still testify. The magnificence of this effort of Norman skill and piety may still be understood by anyone who will make careful study of the transepts, which remain almost as Walkelyn left them in 1093. From them we may picture the aspect of the long and lofty nave, its massive piers, broad, deep triforium, and dignified clerestory. The whole church was of the same height as now; and the tower was open, as a lantern, from floor to topmost roof. The original tower, however, was not destined to stand long. In 1101 it fell with a mighty crash. Walkelyn had not lived to see the catastrophe, for at this time he had for three years been resting from his building and other labours in the nave. The year before (1100), William Rufus had been buried under the tower, and there were not wanting those who attributed the fall of the structure to the cankering wickedness of his

bones, for all his life he "had been profane and sensual, and had expired without the Christian viaticum." The circumstances of his burial were certainly such as to suggest that the presence of his remains might bode no good to the church. "A few countrymen," says William of Malmesbury, "conveyed the body, placed on a cart, to the cathedral of Winchester, the blood dripping from it all the way. Here it was committed to the ground within the tower, attended by many of the nobility, but lamented by few." This writer goes on to record that the next year the tower fell, but suggests that the two things may not have stood in the relation of cause and effect. To prefer a natural to a miraculous cause, where a calamity was in question, was hardly characteristic of the age in which this writer flourished.

In a few years a new tower was built at the junction of the cross, though the masons feared to raise it to a sufficient height; it was called "Walkelyn's Tower," although erected some time after his death. It is in itself a noble specimen of Norman work, though ill-proportioned to the height and length of the church, so that it gives it a heavy and dull effect.

The grand Norman church did not long remain unchanged. About seventy years after the finishing of the tower, Bishop Godfrey de Lucy swept away the whole of the Lady Chapel, except the crypt, and broadened the entire church to the width of the nave. His work, and especially his arcading, inside and out, forms a charming example of Early English style. He built on wooden piles, which soon gave way; so that his south wall is far out of the perpendicular, and has for centuries worn a look of painful insecurity. In 1905 this wall had to be shored up, and then and later other portions of the fabric, including the pinnacles of the west front, were found to be in a state of dangerous instability, and it was estimated that some £30,000 would have to be spent, mainly in consolidating the foundations. A few



NORTH TRANSEPT AND TOWER.

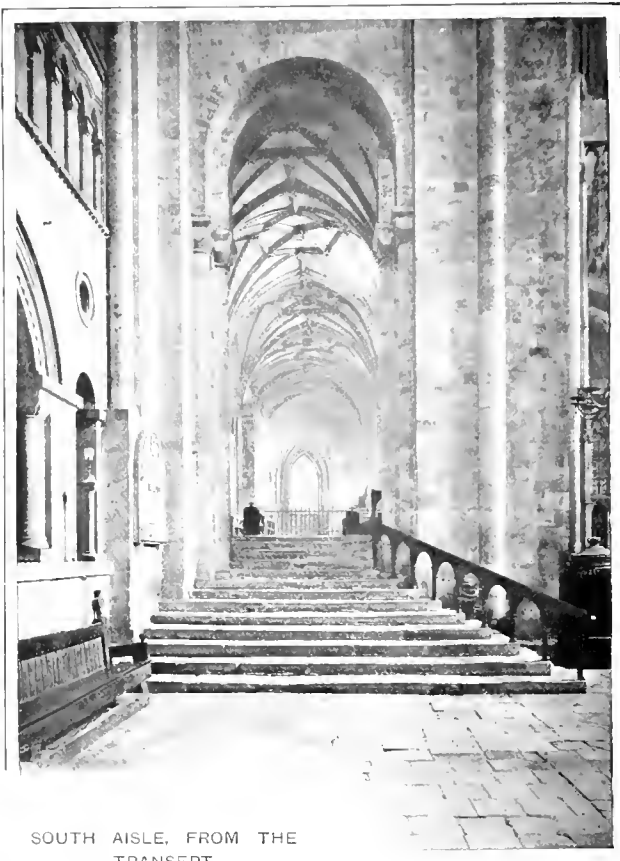
years ago some thousands of pounds were expended in repairing and strengthening the roof and vault of the nave.

There is but little in the church of Decorated or Middle-Pointed style; four bays of the choir, unrivalled in grace and richness of mouldings, and the tracery of one or two windows, are all that Winchester can show of the most beautiful and most exuberant period of English architecture.

In the latter half of the fourteenth century, satiated with the rich ornamentation and variety of the period, men turned towards a harder and a simpler manner of building a severe architectural Puritanism. They trusted for effect to height and repetition, even to monotony, and to the upward pointing of reiterated vertical lines. And Winchester Cathedral early felt the influence of this change of taste. The transformation which the nave and choir were now to undergo was begun in the time of Bishop Edington 1345-66, who demolished the two western towers of

the nave, which probably formed a kind of western transept, and placed the new façade some forty feet further to the east. To him the two westernmost bays of the nave are assigned; but it is probable that subsequently the façade itself has been considerably modified.

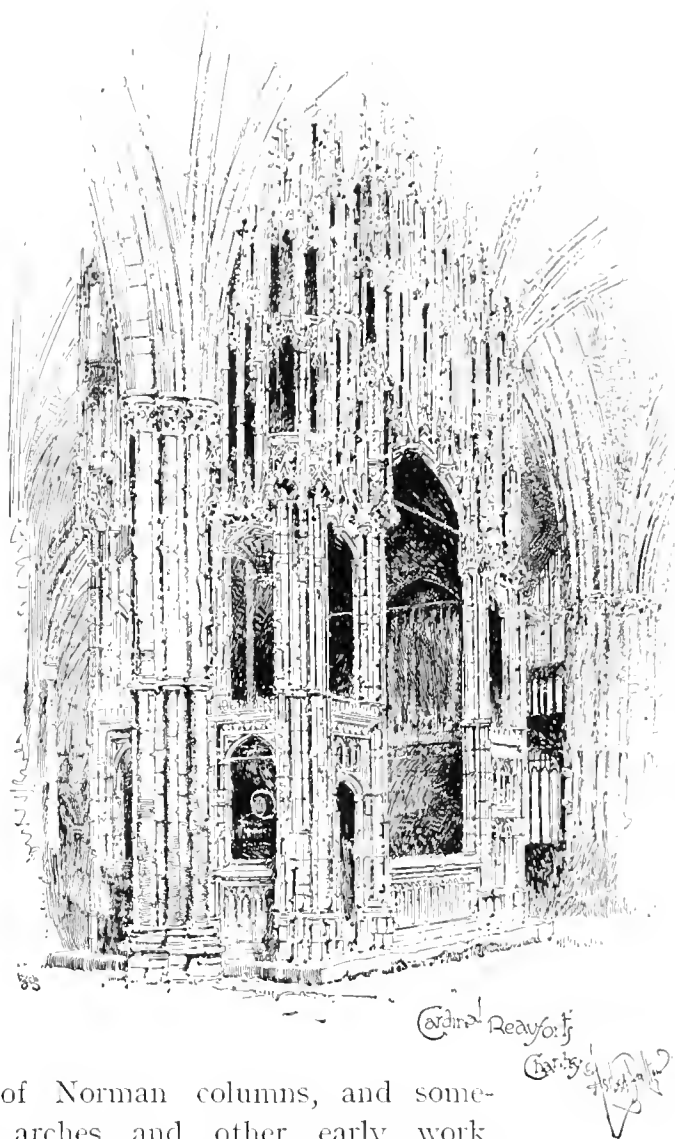
The work thus set in hand by Edington was carried on by William of Wykeham, who, through his colleges, secured the reign of the unimaginative Perpendicular style throughout England. The most remarkable feature of his work is that it was a reconstruction, rather than a rebuilding, of Walkelyn's nave. As will be seen from an examination of the transepts and of some fragments still remaining near



SOUTH AISLE, FROM THE
TRANSEPT.

the piers of the central tower, the walls of the Norman nave were supported by rather low and very massive pier-arches. Above this came a triforium arcade, each arch of which divided, however, by a central column supporting

subordinate arches) was nearly equal in height to that below, and actually wider in span. Over all came a rather lofty clerestory with a single central light, and low arcades on either side. Thus the elevation of the wall was divided into three members, nearly equal in height. Wykeham cut away the arches of the nave and everything up to the bend of the triforium arch; his new arches sprang from the level of the old triforium floor, and thus he gained about half the vertical height of that gallery for the aisles. The remaining half and the clerestory were reconstructed (a separate triforium being suppressed) to harmonise with the above design. The great nave piers were trimmed and recased, though in some portions the Norman ashlar-work can yet be distinguished, and anyone who penetrates into the dark recesses above the vaulting of the aisles or visits the vast space between the groining of the nave and the outer roof will find in many places heads of Norman columns, and sometimes portions of Norman arches and other early work, which show themselves above the veneering of Perpendicular stonework with which they have been encased below.



If no other monument of William of Wykeham remained, the nave of Winchester would be sufficient to indicate his marvellous genius as an architect. To pull down and rebuild would have been an ordinary task; completely to reconstruct a Norman building, so that the new style gained some of its greatest perfection from the hidden influences of the old, is a proof of his fertility of resource and far-seeing powers. We appreciate this best in comparing the nave of Winchester with that

of Canterbury, which was begun nearly at the same time, and has the same general design. In Canterbury, the Norman nave was pulled down, and the fourteenth-century architect unfettered; hence we have the usual faults of his age—solidity and due proportion sacrificed to get an idea of loftiness and gorgeousness—a great hall constructed, which seems largely to depend for its beauty on fresco and stained glass and sumptuous processions. Winchester, though now no more aided by these than Canterbury, from the mere strength of its design and the play of light and shade, is impressively grand.

At the end of the fifteenth century, Bishop Langton transformed the Early English chapel on the south side of the Lady Chapel into a Perpendicular chantry, destined to be his own burial-place. He gave it a new groined roof, covered with bosses carved with the canting heraldry of the time; he fitted the chapel also with exquisite woodwork, now much defaced and damaged, and placed in the centre a fine tomb, with a brass, since lost. Bishop Fox, his successor, carried on Langton's work, building the present clerestory of the choir, the walls, and roof, above the Middle Pointed chancel arches. In so doing he gave to the eastern part of the church a dignity and interest which it lacked before: for to him are due the bold flying buttresses, the most characteristic feature of the building, which support the thrust of the roof, and combine most graceful lightness with a feeling of strength and security. He also finished the eastern gable of the choir, placing in the central pinnacle a life-like statue of himself. To him, again, is possibly due, in its striking height and exquisite elaboration of detailed canopy-work, the finishing of the great reredos or altar-screen.

Fox roofed in the choir with wooden vaulting, crowded with ornament, on which the incoming of the "new monarchy" is very distinctly marked. Blazoned shields and coats of arms and royal symbols tell us plainly that England had passed out of the impotence of the Civil Wars into the strong hands of the Tudor kings. Just before and in his day, Priors Hunton and Silkstede had pushed out the Lady Chapel some twenty-six feet in the Later Perpendicular manner. This additional bay of the Lady Chapel, with its stiff ornament and half-obliterated frescoes, made the church the longest cathedral in England.

With the death of Bishop Fox in 1528, the structural changes in the fabric came almost to an end. Later additions or alterations were but small; such as the closing of the fine Norman lantern of the tower by a wooden groining, erected under the eyes of Charles I., as we see by the bosses and ornaments; there is the royal monogram in many forms, there are royal badges, and the initials of the King and Queen, C.M.R. (Carolus Maria R.), and a large circular medallion displaying in profile the



THE CHOIR, LOOKING
WEST.

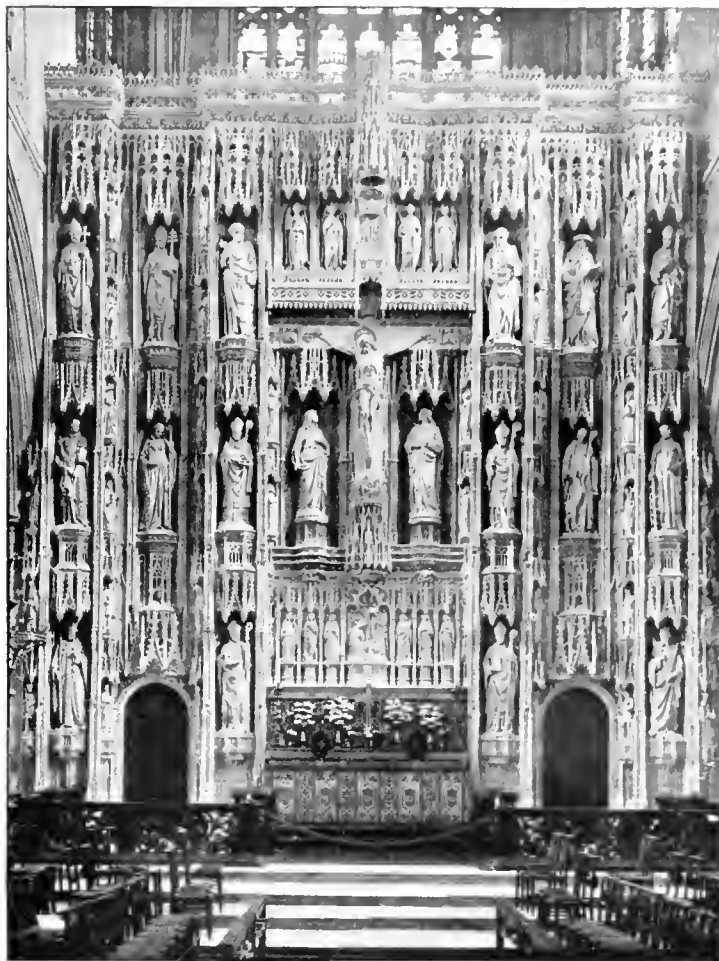
royal pair themselves; in the centre is an inscription giving us the date of this work, 1634. The library, a lean-to along the end of the south transept, built apparently by Prior Silkstede, whose initials are on the eastern window of it, was arranged to hold Bishop Morley's books after his death in 1684.

Beautiful are the precincts of the cathedral, with an avenue of tall trees leading to the western entrance. The west front, with its huge but stiff window, is but a mediocre specimen of Early Perpendicular, and the nave as a whole, judged by its exterior, is formal and wanting in poetry. The transepts, too, have a look of bareness; and only the eastern end has a varied and pleasing outline.

It is not till we enter the church that the full charm of the building is felt. The effect of the interior of the nave we have incidentally touched upon already. As we make our way eastwards we find much to arrest the attention. We must glance at the curious minstrels' gallery, occupying the lower part of the west bays of the north aisle; at the great font of black stone, probably placed in the church by Bishop Henry of Blois, brother of King Stephen, and portraying in bold if rude relief the life and miracles of St. Nicholas of Myra, the patron saint of children, and now of the Russian Empire. We linger by the noble chantry chapel containing the monument of William of Wykeham. This occupies the whole space beneath one of the arches, which its ornamentation completely encases. It was built "on the site of an altar dedicated to the Virgin, the mass at which he had always been accustomed to attend when a boy at school, and which stood, it is said, in that part of the cross precisely which corresponded with the pierced side of the Saviour." His effigy remains within, representing a portly man of serene aspect; at his head are angels, at his feet three monks. It seems like an allegory: the New Learning, to which he gave so strong an impulse, trampling under foot the monasteries. Wykeham was a many-sided man, Churchman, statesman, educationist, and architect. Besides rearing colleges and remodelling in great part his cathedral, he is believed to have rebuilt or greatly enlarged five castles: those of Winchester, Wolvesey, Porchester, Ledes, and Dover. To him was due the change by which elementary education was taken out of the hands of the monks; and Fuller well says of him that his "benefaction to learning is not to be paralleled by any English subject in all particulars," while Milman, noting Wycliffe's opposition to him because of his efforts to maintain the hierarchical power, declares that "the religious of England may well be proud of both." The motto which he chose for his college at Winchester, "Manners Makyth Man," has become a household word, and is none the less a favourite adage, perhaps, because it admits of different interpretations.

Nearer the choir is the chantry of Edington, the earliest and the plainest of the chantries. Like his successor, he was Chancellor of England, and it is said that he cared more for the king's advantage than for the welfare of the people. But, at any rate, he does not appear to have been a man of overweening ambition, for he refused the Archbishopric of Canterbury. He takes his name from the Wiltshire village where he was born. Close to this chantry is the pulpit for the nave, dating from the Jacobean period, but a comparatively new feature of the cathedral, for until the 'eighties it was stationed in the chapel of William of Wykeham's College at Oxford.

The choir at Winchester, effective as a whole, though slightly barren in detail, extends beneath the central tower up to the line of the western wall of the transept; and, as there is a crypt beneath, it is elevated above the level of the nave, and so approached by steps, which commence one bay further west. The entrance formerly was through a heavy stone screen, of modern Gothic design, by Garbett, replacing one of classic design by Inigo Jones; but it has now been supplanted by a screen of oak, designed by Sir Gilbert Scott, and forming a memorial of Bishop Wilberforce and Dean Garnier. It is an imitation of the woodwork of the choir, probably the finest of its kind in this country. The stalls are of the geometrical (Early Decorated) pattern, and it has been pointed out that their canopies and gables resemble those of the tomb of Edmund Crouchback in Westminster Abbey. The desks in front of the upper range



By permission of Messrs. Farmer & Brindley.

THE ALTAR-SCREEN.

are later, of Henry VIII.'s time; the rich pulpit bears the name of Thomas Silkstede, Prior, and so is a little earlier in date than the desks; but the Bishop's throne is modern, and rather trivial. The lofty presbytery, in which the Winchester boys worship on Sundays, prolongs the choir beyond the tower arches, which are remarkably massive, owing, no doubt, to the alarm excited by the fall of the earlier Norman tower. Here is the reredos or altar-screen, a magnificent structure of white stone, not unlike that at St. Albans, effectually dividing the presbytery from the feretory and the eastern termination of the church, for it stretches right across the choir from pier to pier, and extends up to the level of the east window. It is arranged in three tiers, with niches, surmounted by exquisitely carved canopies, for eighteen large and many smaller figures, and a crucifix in the centre. All the original statues perished, but now once again the niches have occupants—the larger figures those of apostles and saints and the great doctors of the Church and others, while among the smaller ones appears Izaak Walton; in the final restoration, carried out by Messrs. Farmer and Brindley, and completed in 1899, the central figure of the screen was restored to the

vacant cross. In that year West's picture, "The Raising of Lazarus," which had hung above the altar, was removed to the south transept.

On the screens that close in the sides of the presbytery, the work of Bishop Fox, there stand six wooden mortuary chests that enclose the bones of West Saxon kings and bishops, beginning with Cynegils, the first Christian king; these were originally buried in the crypt of the old Saxon cathedrals, and removed to Walkelyn's church by Bishop Henry de Blois, but they are now intermingled beyond possibility of identification. Here, too, and not in the

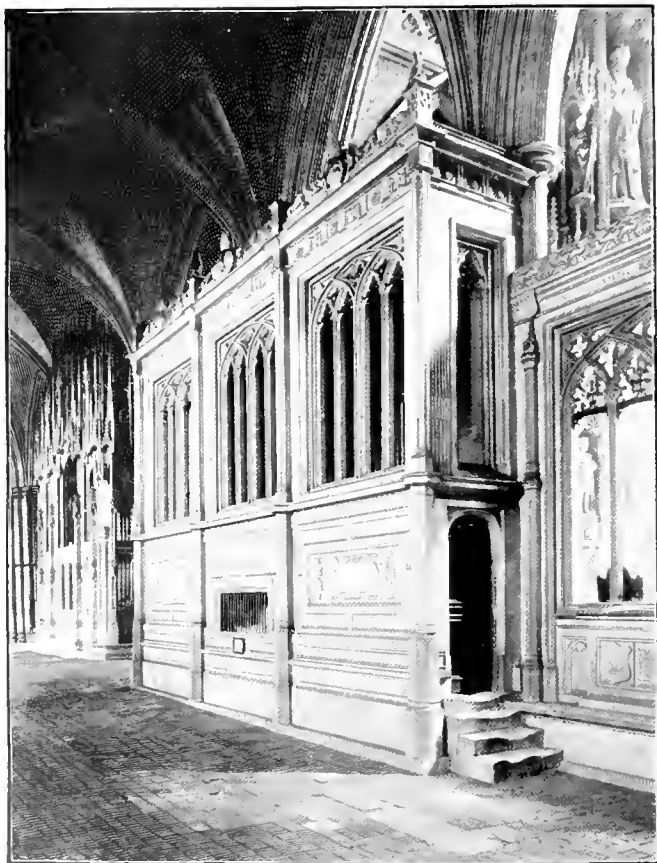


Photo. A. G. Rider, Winchester.

GARDINER'S CHANTRY.

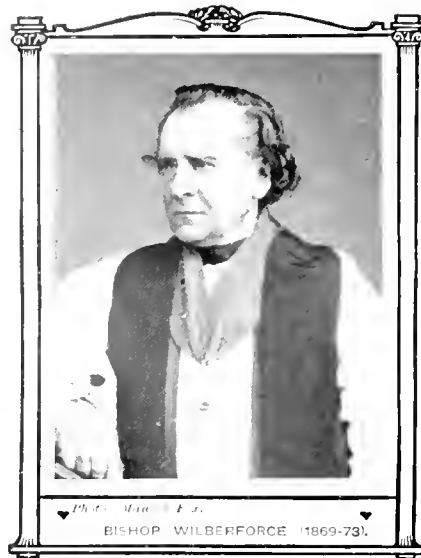


tomb in the choir, are the bones of William Rufus. The tomb in the choir, of Purbeck marble, is believed by some to enclose the remains of Bishop Henry of Blois, who was buried before the high altar; but even of this there is no proof. Certain it is, however, that when in Cromwell's time the tomb was violated, in the belief that it was the Red King's, there were found in it, besides the human remains, a bishop's ring, a small silver chalice, and some fragments of gold-embroidered cloth.

At the back of the great altar-screen is the feretory, or place for the shrines of the saints, adorned with some delicate openwork. Behind the doors of the feretory is a raised platform resting on a vault which has been designated the *Sanctum Sanctorum*, vulgarised into the "Holy Hole." But it contains nothing more sacred than fragments of wood and stone collected from various parts of the church.

Out of the feretory open the chantries of Bishops Fox and Gardiner—the former a Tudor work which bears indications of the Renaissance, and represents the sixteenth century in its most decorative mood. No effigy of the Bishop is here; he built the tomb himself, and perhaps thought it enough that his statue should be seen on the pinnacle outside and his likeness in the great east window. There is a richly ornamented altar and reredos, and behind it is a curious little chamber which is still

known as Bishop Fox's Study, because in his old age, when infirm and blind, the good Bishop was daily led hither to rest and meditate and pray. The Bishop, who was godfather to Henry VIII., is said to have introduced Wolsey so, Wolsey cherished tude towards him, Thomas Fuller's "all thought Bishop one only excepted, to live too long, gaped for his the founder of lege at Oxford, as founder of Magdalen, whose tomb we shall St. Mary's Winton. Bishop Gardiner the Renaissance is more than in that of was much injured at the Reformation, and the tomb has entirely disappeared.



to that monarch; if no excessive gratification we may accept pungent remark that Fox to die too soon, who conceived him Thomas Wolsey, who bishopric." Fox was Corpus Christi College Wykeham was and Waynflete—to come presently—of In the chantry of influence of the distinctly marked Bishop Fox. It

Eastward of the feretory is the retro-choir, where are two magnificent chantries. In one, an exquisite piece of fully developed Perpendicular, lies Beaufort, in his robes as cardinal. We pause to gaze upon the face, the expression of which hardly seems that of a man who could "die and make no sign" of hope in Heaven's mercy. He died in 1447. Opposite to it is the no less beautiful chantry of his successor, Bishop Waynflete, who finished the work of Wykeham in the nave, and entered into rest in the year 1486. In the Lady Chapel, beyond the retro-choir, can be seen dim traces of mural paintings illustrating the miracles of the Virgin, executed at the instance of Prior Silkestede towards the end of the fifteenth century. It is flanked on the north by the Chapel of the Guardian Angels, on the south by Bishop Langton's chantry. The former, which derives its name from figures on the vaulting, has also been styled the Portland Chapel, because it contains the tomb of the Earl of Portland, who was Lord High Treasurer to Charles I. On the tomb is a recumbent bronze effigy of the Earl by Le Sueur. Of the chantry of Bishop Langton, who was cut off by the plague in the year 1500 after he had been nominated Archbishop of Canterbury, but before his translation could take place, the woodwork is in fair preservation and is extremely beautiful.

The transepts are, in the main, the work of Walkelyn, and enable

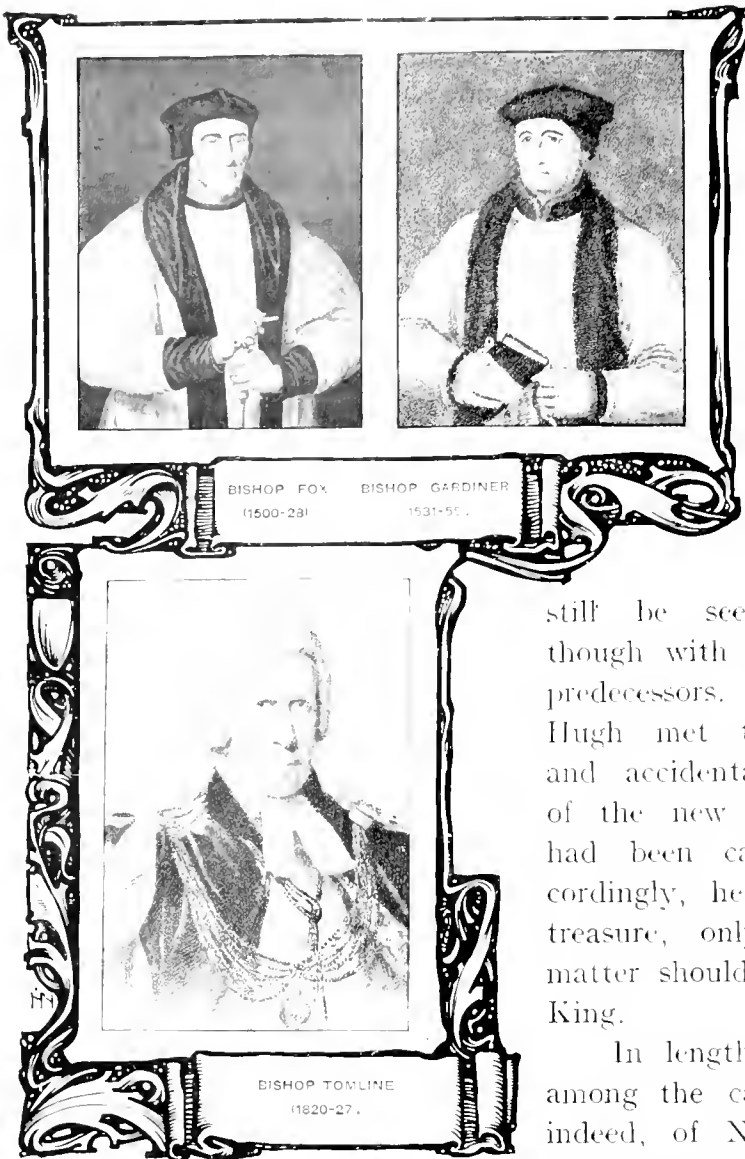
us, as we have said, to judge of the aspect of the nave before it was taken in hand by the fourteenth-century architects. Ponderous and monotonous it must have been, and we need not wish it back again, though we may be thankful that some of Walkelyn's work is left in the transepts. Here the galleries at the north and the south ends—unusual features in English cathedrals—will not fail to attract notice. In the south transept a monument has been erected to the memory of Bishop Wilberforce; it takes the form of a mediæval altar-tomb with canopy; it is poor both in design and in execution, and is altogether out of harmony with its plain Norman surroundings. His effigy rests on a mattress, and this on a marble slab, the whole being sustained by half a dozen fragile-looking angels. In one of the chapels lies Izaak Walton.

The crypt, entered from the north transept, combines Walkelyn's massive Norman work with the graceful Early English of Bishop de Lucy. The Chapter Library, approached from a staircase in the south aisle of the south transept, contains several valuables, among them a fine collection of coins, and the remains found in the supposed tomb of Rufus. The



RUINS OF WOLFESEY CASTLE.

choicest of its literary treasures is an exquisitely illuminated manuscript of the Vulgate, in three large volumes. The history of this book curiously illustrates a monarch's meanness and a bishop's generosity. Hugh of Avalon, afterwards St. Hugh of Lincoln, greatly needed books for the monastery of Witham, newly founded by Henry II., in order that his monks might be better instructed in learning and in the art of illumination. Henry promised to present him with a Bible, and hearing that



the monks of Winchester had been for some time engaged on an especially fine copy, sent for the Prior and begged it from him. Of course there was no refusal; so the King saved his money and sent the book to Witham. The work was not quite completed, and the inmates of the latter monastery — as may

still be seen—continued the task, though with far less skill than their predecessors. Some while after, St. Hugh met the Prior of Winchester, and accidentally learned the history of the new Bible, and what regret had been caused by its loss. Accordingly, he restored to them their treasure, only stipulating that the matter should be kept secret from the King.

In length, Winchester comes first among the cathedrals of England, or, indeed, of Northern Europe, measuring externally 555 feet. The nave

internally still, after Bishop Edington's shortening, has a length of 262 feet, and in width measures 83 feet, or five feet less than the choir. The transepts are 209 feet long, the tower is 140 feet in height, and the general height of the vaulting is 78 feet.

In no English church, except Westminster Abbey and St. Paul's, lie so many men of name as in Winchester. For just as the features of the cathedral represent all the successive phases and changes of the art of building, until it has been styled "a school of English architecture," so is it the home and centre of our early history. Long is the roll of kings and statesmen who dwelt under its shadow, and whose bones here lie at rest. Cynegils and Cenwalh, West Saxon kings, founders of the church, are here; Egbert was buried here in 838; Ethelwulf also,

and Edward the Elder, and Edred. The great Cnut was buried here, as also was his son Harthacnut. The roll of kings was closed when Red William's blood-dripping corpse came jolting hither in the country cart from the New Forest. Here also lie Emma, Lady of the English, whom her mean son, Edward the Confessor, treated so ill; and Richard, the Conqueror's second son; and one of the greatest of Englishmen, Earl Godwin, with his nephew, the Earl Beorn. Of Churchmen there is also good store. Many prelates, as we have seen, lie here, and among those not yet mentioned is Stigand 1047-69, who retained the see of Winchester after he had been made Archbishop of Canterbury; while the list of more modern bishops includes Benjamin Hoadley, author of the Bangorian Controversy, of whom it is perhaps poor praise to say that he was George I.'s favourite divine; Samuel Wilberforce, Harold Browne, whose altar-tomb is in the nave, and Anthony Wilson Thorold, who, however, lies outside the cathedral, on the south side of the Lady Chapel, close to the window which now forms a memorial to him. Bishop Lancelot Andrewes, famed for his preaching, rests not here, but in the wark. There are but few here; but in a chapel transept, as we have seen, buried; in the north aisle Jane Austen, and close by of "Blue Stocking" fame; Yonge is commemorated Near the west end of the man's monument to Joseph Wharton the critic, the headmaster of Winchester College. Hard by is another specimen of Flaxman's work in a graceful group on the monument to Mrs. North, the Bishop's wife. Bishop North himself kneels in effigy one of Chantrey's masterpieces at the other end of the church, against the east wall of the Lady Chapel.

And what stirring scenes of English history have been enacted in this great church! The early kings made Winchester their home and the cathedral their chapel. Here it was that Egbert, after being crowned

to him. Bishop for his preaching, cathedral of Southmen of letters in the south Izaak Walton is of the nave rests lies Mrs. Montagu, while Charlotte by a triptych. church is Flax-



BISHOP ANDREWES
(1619-26).



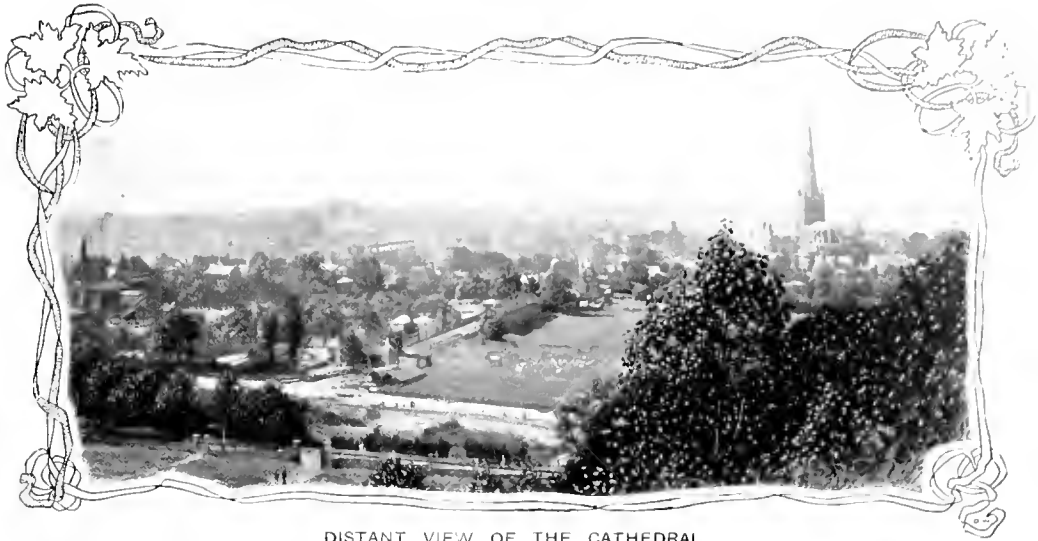
BISHOP WAYNFLETE
(1447-86).

in regem totius Britanniae, with assent of all, issued an edict in 828 ordering that the land should hereafter be always styled England, and its people Englishmen. Here King Alfred was crowned and lived and died; here in 1035 Cnut's body lay in state before the high altar, over which was hung thenceforth for many a year, most precious of relics, the great Norseman's crown. To Winchester William the Conqueror often came, and wore his crown at the Easter Gemôt. Here Stephen of Blois was crowned king, and here, on the other hand, the Empress Maud was welcomed by city and people with high rejoicings; here, too, was drawn up and issued the final compact, in 1153, which closed the civil war of that weary reign, and secured the crown to the young Prince Henry. It was in Winchester Cathedral that the marriage of Philip of Spain and Mary took place, and the chair in which she sat is still to be seen in the church. The Stuart kings loved the place; here in the Great Rebellion was enacted that strange scene when, after the capture of the city, the mob rushed into the cathedral, wild for booty and mischief, and finding in the chests nothing but bones, are said to have amused themselves by throwing them at the stained windows. It was at this time that Colonel Fiennes, a Parliamentary officer and an old Wykehamist, stood with drawn sword at Wykeham's chantry, to protect it from violence.

The cloisters are gone; but part of the wall of the east walk, with the entrance and other fragments of the Chapter-house—a massive Norman work of the age of Walkelyn—still remains. At the Deanery Philip of Spain lodged the night before his marriage, and Charles II. several times stayed, and it was at Winchester that on one occasion Bishop Ken, at this time a prebendary, refused the royal request to give up his house in the Close to Nell Gwynne.



THE NORMAN FONT



DISTANT VIEW OF THE CATHEDRAL

NORWICH.

Bishop Herbert, the Founder of the Cathedral—The Work continued by Bishop Eborard—The Monastery attacked by the Burghers—The Building of the Spire—Modifications in the Perpendicular Period—Tombland—St. Ethelbert's and Erpingham Gates—The West Front—The Flying Buttresses—Tower and Spire—The Interior—Triforium and Clerestory—St. William of Norwich—The Choir and Presbytery—The Vaulting—The Apse and the Ancient Bishop's Throne—Chapels—Transepts—Monuments—Dimensions—Cloisters and Monastic Buildings—Grammar School—The Bishops and the See.



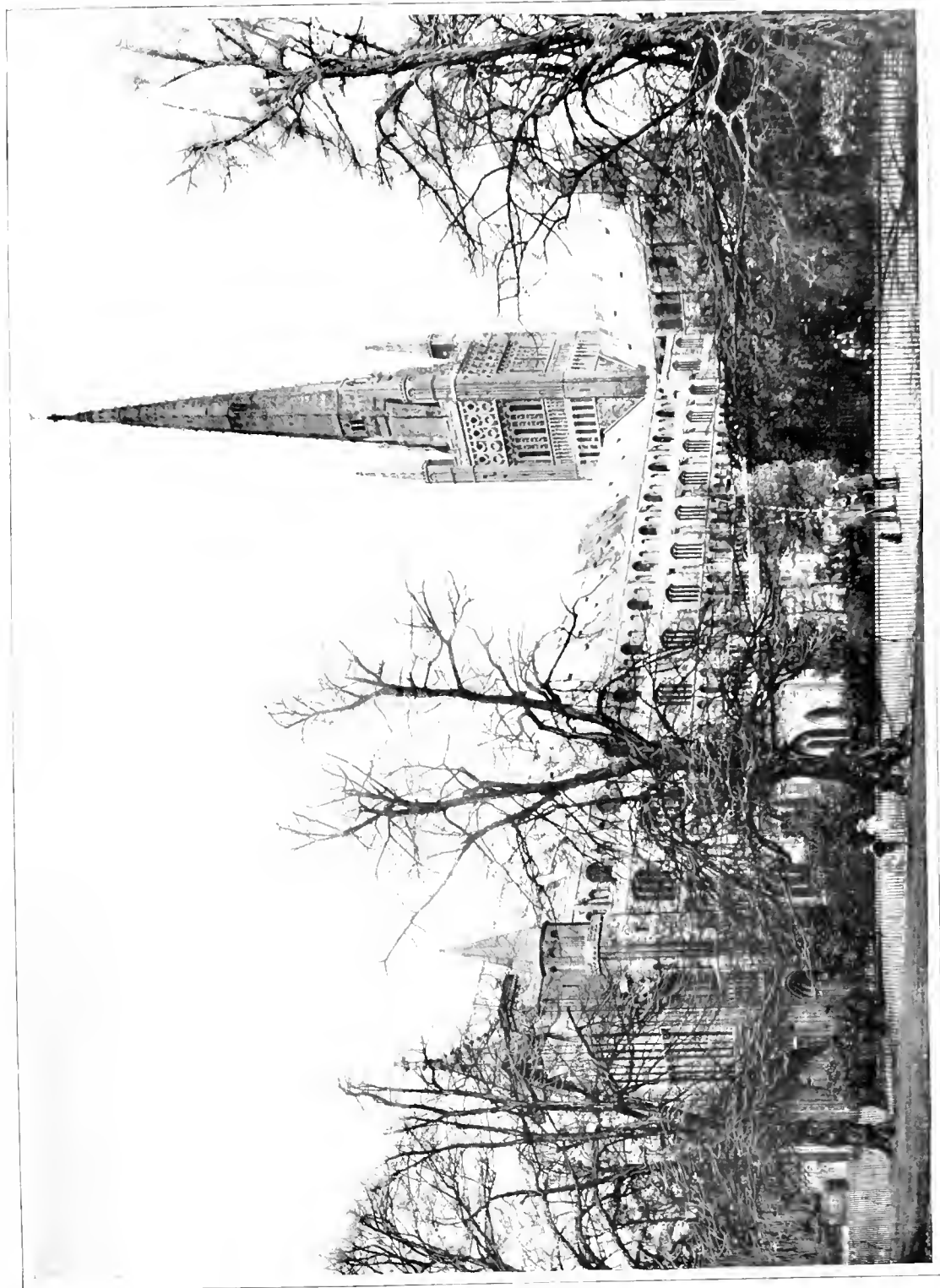
WE have not here to concern ourselves with the story of several successive cathedrals. It was not till Norwich, in place of Thetford, was made the seat of the bishopric of East Anglia, at the close of the eleventh century, that a commencement was made with a cathedral church for the diocese, and the building which was then reared is that which has survived into the twentieth century. Its founder was Herbert of Lotharinga, commonly called Losinga, at first Bishop of Thetford, afterwards, when the see was removed to the banks of the Wensum, first Bishop of Norwich. He had purchased from William Rufus the office of Bishop of Thetford by paying into the royal treasury a sum of £1,000, and it was to expiate this simoniacal sin that, having journeyed to Rome to obtain absolution from the Pope, he founded the Priory of Norwich. It is pleasant to recall that his repentance was something deeper than mere deference to public feeling. Years afterwards, in one of his letters, he wrote, "I entered on mine office disgracefully, but by the help of God's grace I shall pass out of it with credit."

The first stone of the new church was laid in 1096, and the builders,

as usual, began with the choir, as the most sacred part of the structure, and worked westwards. This part of the church is said to have been opened within five years, so willingly did all classes give of their substance to the great enterprise. Herbert had been brought up in Normandy, and was Prior of Fécamp before he became Bishop of Thetford; and it is not difficult to see evidence of French influence in the apsidal end of his choir, with its ambulatory for processions. It is believed that he lived to complete the choir, the transepts and the two first bays of the nave, and to carry the central tower as far as the level of the roof, besides building the Bishop's Palace; and when he died, in 1119, they laid him, as was meet, before the high altar.

To Herbert's successor, Bishop Eborard, is attributed the finishing of the nave, so that the church was fairly complete before the end of the first half of the twelfth century. It was much injured by fire in 1171, but was restored before the end of the century. In the third quarter of the next century it suffered from the violence of the mob. There had long been differences between the monks and the burghers, and now in 1272 the friction led to a blaze. Who first appealed to arms was, almost of course, matter of dispute; but it seems pretty clear that the servants of the Prior first resorted to violence, and they are charged with making an unprovoked attack on the adjoining part of the city, as the result of which several persons were killed and wounded. The citizens assembled, for defence as it was said, but soon they became assailants. They fired the great gates of the monastery "with reed and dry wood, and burnt them down . . . at the same time they fired the great almonry and the church doors and the great tower, all which were presently burnt. . . . They burnt also the dormitory, refectory, entertaining hall, and the infirmary, with the chapel belonging to it, and almost all the buildings in the court were consumed. Many of the monastery—some sub-deacons, others clerks, and some laymen—were killed in the cloister and precincts of the monastery. Others were carried out and killed in the city, and others imprisoned." The priory was plundered of its valuables, and the disturbance continued for three days.

The citizens' triumph was, however, of short duration. It was ill meddling with ecclesiastics in those days: the Bishop put the whole place under an interdict, and the King himself came to Norwich, entering the city "on the day of the Exaltation of the Holy Cross, being September 14th." Exemplary punishment was meted out to the offenders; some thirty-four of them, as the old roll records, "were drawn with horses about the streets till they died; others were carried to the gallows and there hanged, drawn, and quartered, and their bodies afterwards burnt; the woman that first set fire to the gates was burnt alive, and others,



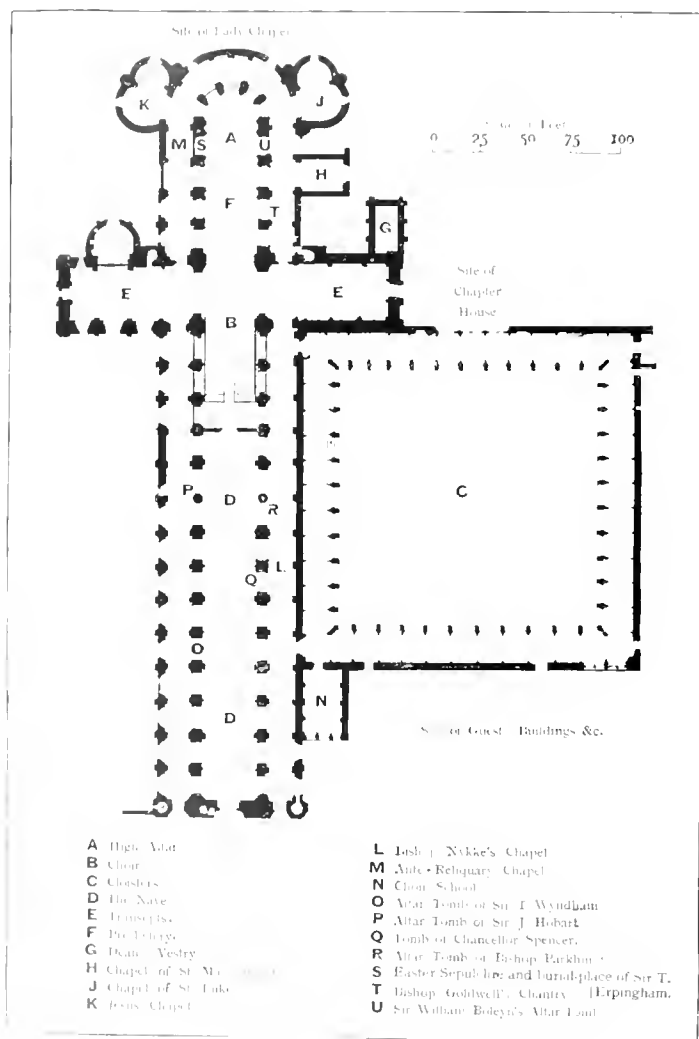
NORWICH CATHEDRAL FROM THE SOUTH WEST

to the number of twelve, forfeited their goods to the King." The Prior resigned his office; but peace was not restored till the following reign, when a heavy fine was paid by the citizens.

The scathe wrought by the burghers having been repaired, the cathedral was consecrated, in the presence of Edward I., his Queen and Court, on Advent Sunday, 1278. At or about this time the tower was carried up into a wooden spire, which in 1362 was blown down and crashed through the roof of the eastern part of the choir—the presbytery—so that the clerestory had to be rebuilt. Renewed in the same material, the spire was smitten by lightning in 1463, and once more broke through the roof of the presbytery. Then Bishop Lyhart made a start with the present spire of stone, which his successor, Bishop Goldwell, who held the see from 1472 to 1499, finished.

In the second half of the fifteenth century the church underwent considerable modifications.

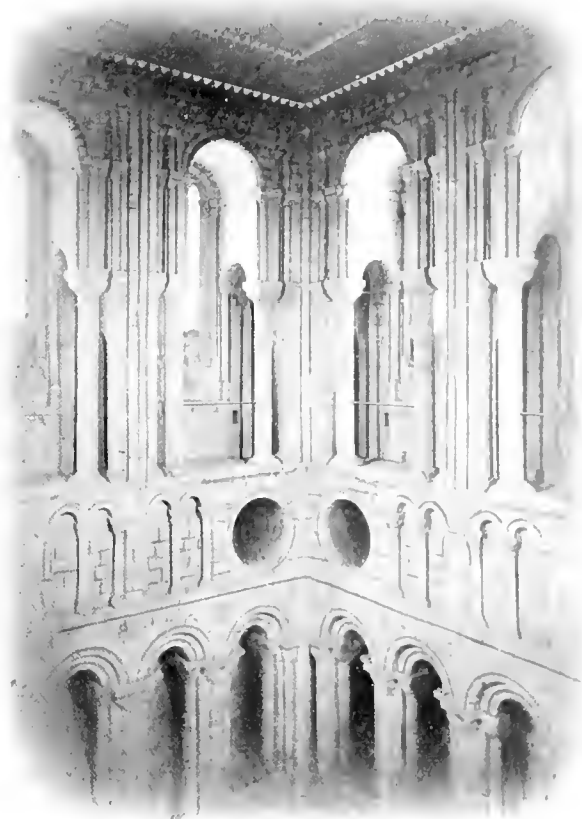
These began with the alteration of the west front, the whole work of the central portion of this front being altered from its original appearance by taking out the narrow doorway of the earlier architect, removing bodily the whole mass of masonry pierced with small and mean windows which surmounted this doorway, and substituting for it the enormous west window, inserted by the executors of Bishop Alnwick, who occupied the see from 1426 to 1436. In the spandrels of the central doorway are the Bishop's own arms and those of the see, with the inscription "Orate pro Anima Domini Willielmi Alwyck, Ep̃i."



PLAN OF NORWICH CATHEDRAL.

Next, for the flat ceiling of the nave was substituted the present magnificent stone vaulting; the roof of the aisles was raised to light the triforium galleries, and the roof of the choir was vaulted. In the early years of the next century the transepts also were vaulted, so that the workmen had not long finished with the building when the Reformation came and scattered the inmates of the monastery.

The cathedral of which we have thus briefly sketched the history is not specially happy in its situation, for it stands upon low land, enclosed by a sweep of the Wensum, and much, if not the whole of the ground, through the Middle Ages, must have been little better than a swamp. Approaching from the western side, we find ourselves in an open space in front of the Close, which is called Tomb-land, a name supposed by some to indicate the site of a graveyard of some vanished church, but more probably a corruption of *toom*, "empty land," in allusion to the absence of buildings. This space is bordered by the western wall of the Close, which, however, is partly masked by modern houses. Two gates open upon Tomb-land: that near the southern



IN THE TOWER.

end of the Close bears the name of St. Ethelbert, and is a handsome piece of early Decorated architecture, the upper part, however—an excellent specimen of intermixed flint- and stonework—being modern; the other gate, immediately opposite the west front, was erected at the cost of Sir Thomas Erpingham, whose name Shakespeare has immortalised. Designed at the beginning of the fifteenth century, it was obviously left unfinished at the death of Sir Thomas in 1420, and completed by an inferior architect several years after it had been carried up to the present height of the buttresses and then for a while abandoned.

The first near view of the cathedral which we get on entering

the Close is not at all satisfactory. There are no western towers, and the Norman façade, which, in its original simplicity, might have possessed a certain dignity, has been marred by the introduction of the huge late Perpendicular window, more than usually inharmonious in proportion and meagre in design.

It should be noticed, however, that the two smaller doors of the main entrance—one on the north and the other on the south—have been left as they were, their plain semicircular arches with the simple mouldings indicating that they date from the twelfth century, and early in that century, before the pointed arch appeared in our architecture.

Much finer is the view of the east end with its glorious flying buttresses, which bear almost the whole weight of the stone roof that spans the presbytery. A very striking view of the tower and spire, with the intersection of the southern transept and the nave, may be obtained by standing just inside



THE ERPINGHAM GATE.

the grass plot—technically called the garth—in front of the monks' lavatory. The tower, as distinct from the spire, is the loftiest and handsomest specimen of a Norman tower in England, built in four stages, three of them arcaded, the fourth and topmost one enriched with a double row of circles; the square embattled turrets at the angles, terminating in crocketed spirelets, are of the same date as the spire, which is octagonal and elaborately crocketed. Together, the tower and spire form a structure of remarkable harmony and grace. At the first view one is rather bewildered by the series of windows, arcades, and arches which the nave presents. First there are the windows of the aisle, then a Norman wall arcading, then the blocked-up Norman triforium windows, and above this the Perpendicular triforium, ending in a battlemented parapet. Next comes the triforium roof, and then the eye mounts to the Norman clerestory, and finally to the sloping lead roof that covers the vaulting.

And now let us pass through the great central door. Before us stretches the grand length of the vast nave, with its ponderous piers—one of the two or three longest naves in England, for it extends 252 feet

to the intersection of the transepts. The two side aisles of the nave support the mighty triforium, which is almost as lofty as the nave arches, while along it from end to end two waggons might easily pass abreast. The triforium was originally lighted by narrow semi-circular Norman windows, which let in very little light. Tradition avers that they were destroyed in the reign of Queen Elizabeth, who complained of the darkness and gloom; and it is said that Dr. Gardiner, then Dean of the cathedral, hacked away the walls and inserted the present hideous windows, which at any rate admit some gleams of sunshine. The west window, by the way, is filled with garish stained glass which forms a memorial of Bishop Stanley, the father of the more famous Dean of Westminster.

Over the great open arches of the triforium rises the clerestory, in which the original Norman windows may still be seen, just as they were more than seven hundred years ago. On the corbels at the bases of the longer shafts that support Bishop Walter Lyhart's vaulted roof appears the rebus of that prelate—a hart lying in the water—alternating with an angel bearing a shield; the elaborately carved bosses set forth scenes from sacred history, from the Creation to the Last Judgment. The nave comprises fourteen bays; three of these are, however, included in

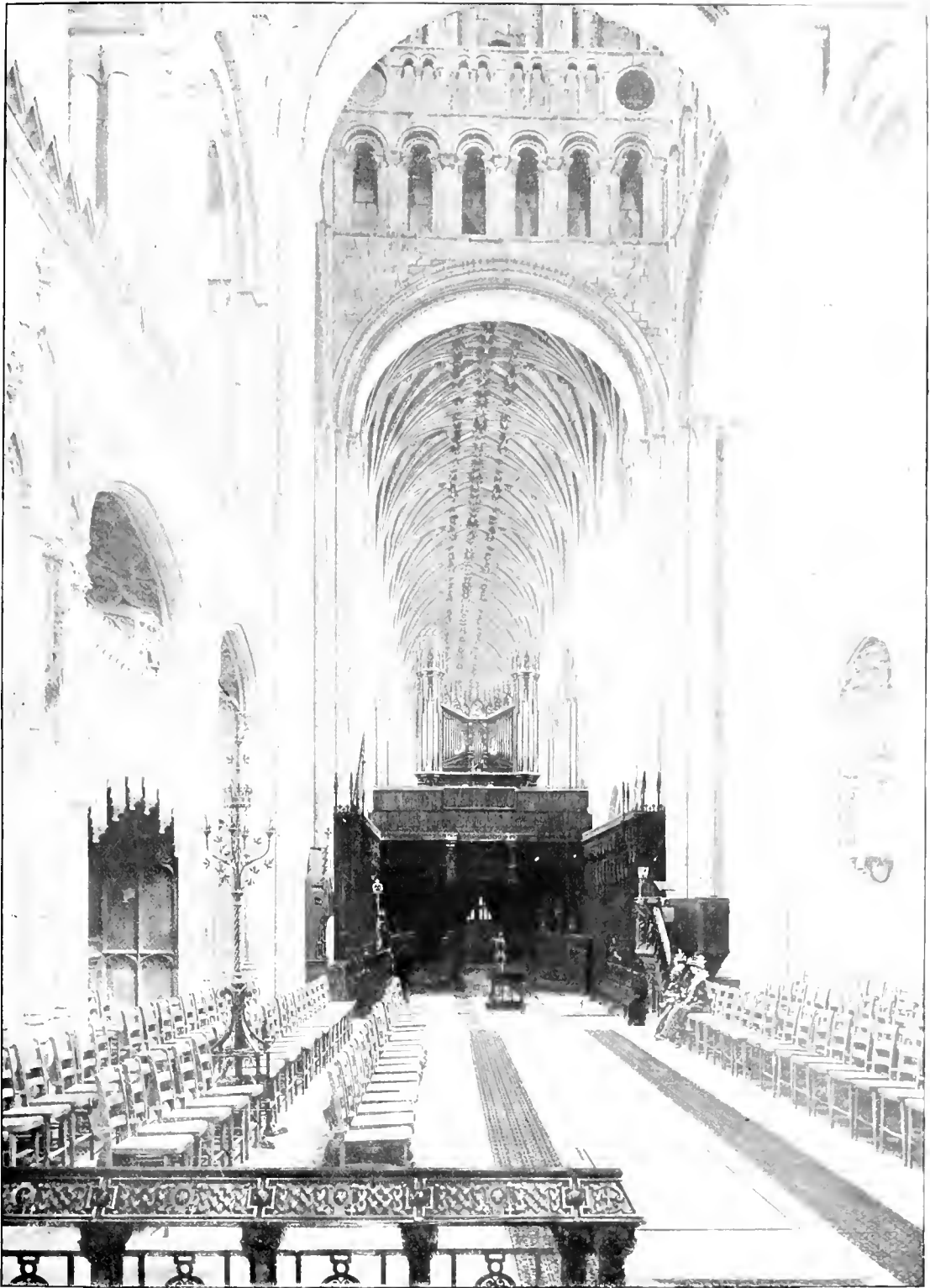


THE NAVE, LOOKING EAST.

the choir, which is separated from the nave by a heavy stone screen that supports the organ. Very soon after the Restoration a movement was set on foot to replace the old organ, and a subscription was begun in the summer of 1663. The money required was soon raised, and in 1664 was built a new organ, which has recently been reconstructed by Messrs. Norman and Beard. The old organ had been destroyed by the mob who broke into the cathedral in 1643 and looted the building, smashing the glass, plundering the vestments and ornaments, and robbing all they could lay their hands upon.

It will be noticed that the pier of the tenth bay of the nave on each side is different from all the others, being circular and ornamented with a spiral ribbed moulding, like some of those at Durham. It is thought to indicate the original extent of the choir. At present the organ screen is placed at the eleventh pier; the substructure of this screen is ancient, being of the same date as the roof. Small chapels, indications of which can still be seen, were erected against it on the west. The northern was dedicated to the youthful St. William, a Norfolk saint. As the story goes, he was a tanner's apprentice at Norwich who, at Eastertide in the year 1137, was decoyed by some Jews into their houses, tortured, and crucified. The murder, after having been hushed up for some years, was at last discovered, the body being found in the wood where it had been buried. The Jews, of course, were duly plundered, and some of them executed. At first the boy's body was buried in the monastery churchyard, but then miracles were wrought, and it was translated to the cathedral.

On passing through the new wrought-iron gates of the organ screen we see before us the magnificent display which the central tower, with the two transepts and the glorious presbytery or chancel, affords. The clerestory of the presbytery may perhaps be regarded as the most strikingly beautiful feature in Norwich Cathedral. It was erected in the bishopric of Thomas Percy (1356-69), and was then covered over with a timber roof, which was replaced by the present stone vaulting in the days of Bishop Goldwell, about a century afterwards. And here it may be well to notice that the roof of Norwich Cathedral is unique. No church in Britain can boast such a glorious stone covering, stretching over an expanse that occupies more than half an acre of ground. With the exception of the timber roofs which surmount the triforium, there is not a single foot of Norwich Cathedral that is not protected by a stone vaulting, and hardly a foot of that vaulting which is not in some way adorned with sculpture more or less elaborate. Prominent in the sculpture of the presbytery is the rebus of Bishop Goldwell, a well and a golden bucket.



THE CHOIR, LOOKING
WEST.



The choir stalls are good examples of Perpendicular woodwork; the misereres are more than usually quaint; the fine brass lectern, "a pelican in her piety," is a work of the fourteenth century. A richly carved oak pulpit forms a memorial of Dean Goulburn. The altar is modern, designed by the late Sir Arthur Blomfield. In the apse may be seen the ancient episcopal throne, a stone chair of great weight and very plain in design, supported upon a semicircular arch. Here the Bishop sat on state occasions, and here he pronounced the blessing. Round him, on the steps that led up to the Bishop's chair, sat the assistant priests in a semicircle. The pavement is still marked with an indenture to indicate the exact position which the Bishop's assessors were expected to occupy. This is the only example in England of a Bishop's throne being so situated, and it is said to furnish evidence that the Bishops of Norwich in the twelfth century consecrated the elements at the Eucharist facing, not east, but west. The arrangement by which the Bishop occupied an elevated chair in the centre of the apse, the presbyters being ranged on lower seats on either hand, is identical with that which may still be seen at St. Mark's, Venice, and in several other Continental cathedrals. In the 'nineties the eastern arm of the church was cleansed of the whitewash with which the stonework was thickly daubed, and various other improvements were at the same time effected, such as the removal of pews and raised floors. The floor of the presbytery is of glass mosaic and porphyry, after a design by Sir Arthur Blomfield.

Only four of the many chapels which were once to be seen in Norwich Cathedral remain in anything like their former condition. These are the Jesus Chapel on the north, St. Luke's Chapel and the Beauchamp Chapel on the south, of the presbytery, and Bishop Nykke's (or Nix's) Chapel, occupying the seventh and eighth bays in the south aisle of the nave. St. Luke's, beautifully restored by Sir Arthur Blomfield under Dean Goulburn, as was the Jesus Chapel, served until recently as the parish church for St. Mary in the Marsh. Immediately behind the high altar stood, we are told, the Lady Chapel, which in Bishop Herbert's original design was meant to harmonise with the St. Luke's and the Jesus Chapels. But did Herbert's Lady Chapel ever exist at all? Dr. Jessopp is inclined to believe that (although the foundations were certainly prepared) no Lady Chapel existed till Bishop Walter de Suffield erected his Lady Chapel in the middle of the thirteenth century; for if, as he urges, such a massive appendage as was clearly contemplated by the founder had ever been erected, what sane man would have gone to the vast expense of demolishing it less than one hundred and fifty years after it was built, and raising another? Bishop Suffield did, however, build a Lady Chapel, of which

not one stone remains; the entrance to it from the east end of the choir aisle may still be seen, and the beautiful arches which served as a double doorway to this chapel are almost the only specimens of Early English architecture in the cathedral.

The cathedral internally, while very striking as a whole, is not rich in monuments, owing largely to the havoc wrought by the Puritans in 1643. Among memorials that are interesting either for architectural

beauty, or as records of the taste of the time which produced them, is one of Sir William Boleyn, grandfather of Anne Boleyn, Henry VIII.'s ill-fated Queen, who rests on the south side of the presbytery; the tomb is plain, but the adjoining screen-work is in itself a monument. Sir William Boleyn lived about thirteen miles from Norwich, at Blickling, which is generally thought to have been the birth-place of his granddaughter, who certainly spent her earlier years there. The monument of Bishop Overall, one of the most learned

of English contro-versialists, and the reputed author of the latter part of the Church Catechism, is close by, and beyond it is the handsome tomb of Bishop Goldwell, the builder of the clerestory and roof. He is vested in a cope, and Bloxam remarks that this is the only instance of a monumental effigy of a bishop prior to the Reformation in which the processional cope is represented as the outward vestment. Bishop



VIEW ACROSS THE APSE, FROM THE CHAPEL OF ST. LUKE.

Herbert Losinga, the founder of the cathedral, still lies before the altar, but his monument has perished, and at the present day only a plain slab marks his resting-place. The monument of Sir Thomas Erpingham in the fourth bay of the presbytery, on the north side, has also been destroyed. A few years ago a leaden coffin was found enclosing remains which may very well be those of Erpingham. The taste of the eighteenth century is commemorated by a monument to Dr. Moore (*d.* 1779), whose periwigged head is in grotesque juxtaposition with a cherub making a very ugly face. The nineteenth century is represented by the last, and perhaps the best, work of Chantrey, the life-



THE SOUTH AISLE OF THE NAVE, LOOKING WEST.

sized figure of Bishop Bathurst, now placed in the south transept, as well as by the memorial of a later bishop, John Thomas Pelham, who died in 1893. This takes the form of a tomb of alabaster, with medallions of green Connemara marble and a base of black marble. On the south side of the nave is the "Soldiers' Window," the gift of the Norfolk regiment; another memorial window, in St. Luke's Chapel, commemorates Professor Sedgwick, the distinguished geologist.

The total length of the church is 407 feet, of which the nave, as we have seen, accounts for 252 feet. The nave (including the aisles) has a width of 72 feet, the transepts are 180 feet in length, and the vault is 72 feet high. The spire, 315 feet high, falls short of that of Salisbury by 89 feet.

The church is best left by the Prior's door in the south aisle of the nave; this leads us into the splendid cloisters, which, like the church, are vaulted over with a stone roof, richly sculptured with scenes from the lives of the saints and with Scripture subjects. The Prior's door should not be passed through without notice. The lavatory of the monastery, in excellent preservation, may be seen at the southern angle of the western walk, close to the door which once served as the entrance to the monks' refectory. The northern wall of the refectory remains, and some traces of the reader's desk or pulpit may still be recognised. In the eastern walk of the cloisters the entrance to the Chapter-house was opened out



THE NORTH AISLE OF THE NAVE, LOOKING WEST.

in modern times, after being blocked up for centuries. The Chapter-house, built by Bishop Walpole towards the end of the thirteenth century, was destroyed three hundred years later, together with the Lady Chapel, by the Dean Gardiner who gave to the triforium of the nave its present windows. The old library perished about the same time. Of another beautiful fragment of the monastic buildings it is difficult to give a satisfactory account. It was evidently a covered portico, open to the air on all sides, and dates from some time in the thirteenth century. As yet no explanation wholly free from objections has been given of the purpose which this construction was meant to serve, and as we have no space for discussing conjectures, we will leave the ruin to be admired, and pass on. In the angle between the western wall



of the cloister and the cathedral doors stands a building which serves as the choristers' school, and which not many years ago formed a part of one of the canons' houses, and was used as a kitchen; it is of much more than ordinary interest. Outside the Chapel of St. Luke is to be seen the ancient font of the cathedral, at one time a marvel of exquisite sculpture, but now serving as an instructive monument of the frenzy of iconoclastic zeal in the reign of Edward VI.

On the north side of the church stands the Bishop's Palace, which, until the year 1858, actually communicated with the cathedral, and is, in fact, a survival of the original residence provided by the founder for the bishops of the see. The old Norman cellars and storehouses constructed for this ancient building are still used, and may be seen by the curious who care to be at the pains to gain admission to them. The Prior's house was on the south side of the church, a little to the south-east of the cloisters, and the site is now occupied by the Deanery. The greenyard, the pulpit-cross of which was destroyed by the Puritans, was a little to the west of the Bishop's Palace. At one time it appears to have been the monks' cemetery, but it was also used for open-air preaching prior to the Reformation, as Sir Thomas Browne relates. "The mayor, aldermen, with their wives and officers, had a well-contrived place built against the wall of the Bishop's Palace, covered with lead, so that they were not offended by rain. Upon the north side of the church places were built gallery-wise, one above another, where the Dean, prebends, and their wives, gentlemen and the better sort very well heard the sermon; the rest either stood or sat in the green, upon long forms provided for them, paying a penny or half-penny apiece, as they did at St. Paul's Cross in London. The Bishop and Chancellor heard the sermons at the windows of the Bishop's Palace; the pulpit had a large covering of lead over it, and a cross upon it; and there were eight or ten stairs of stone about it, upon which the hospital boys and others stood."

Though so few vestiges of the great priory at Norwich survive, it is otherwise with another and smaller collegiate establishment which the cathedral Close contained. The Grammar School, with the head-master's house, represents a college of six priests with their chapel, and under it a charnel-house, or depository for human bones, which was founded and

endowed by Bishop Salmon at the beginning of the fourteenth century. The shell of the school-house is precisely as it was left nearly six hundred years ago, the massive and tenacious materials of which the walls consist making any removal of the original fabric too expensive to be contemplated. The charnel-house serves now as a gymnasium; the chapel is used as the great school. The old endowment supports the more



THE CHOIR, PRESBYTERY, AND APSE.

modern institution. Among the distinguished men who have been educated here are Nelson, Brooke of Sarawak fame, Sir William Hooker, Professor Lindley, and James Martineau.

When we come to the *personnel* of the diocese of Norwich, of the great monastery which existed there for so long, and of the Chapter

which replaced that monastery, and has inherited some portion of its original endowments, it is impossible to help being struck by the remarkable absence of any representative names in the long list of those who

have been prominent personages here in their day. Herbert Losinga, the founder, stands out almost a solitary figure, conspicuous among the foremost men of his time, alike in politics and in literature. For more than four centuries after Bishop Herbert's death there is literally not a single



BISHOP BATHURST (1805-37)



BISHOP REYNOLDS (1661-76)



BISHOP OVERALL (1618-19)

Bishop of Norwich or Prior of the monastery whose name is known to literature or science, or who has even gained a reputation for pre-eminent sanctity of life. Bishop Parkhurst was the first literary Bishop of Norwich, and appears as a kind of episcopal Sydney Smith of the sixteenth century. Bishop Hall's name will always be honoured, his writings will always be read, and his character always admired; but he was Bishop of Norwich for scarcely more than a

few months; he came only to show how a devout and brave man can suffer without losing his self-respect, and live the higher life in poverty and persecution when his face is set heavenwards. Since Bishop Hall's time the Bishops of Norwich have been blameless in character and prudent administrators, as a rule respectable scholars, and sometimes a little more, but representative men they have not been. So it has been with the Deans of the cathedral. If we except Dr. Prideaux, author of the "Connection of the Old and New Testament," Dr. Goulburn was absolutely the first Dean of Norwich who ever had the smallest reputation as a man of learning; the rest had been cyphers. Perhaps no former D^{ean}, single-handed, effected so much, or made such great sacrifices, in keeping up and adorning the fabric of the cathedral;

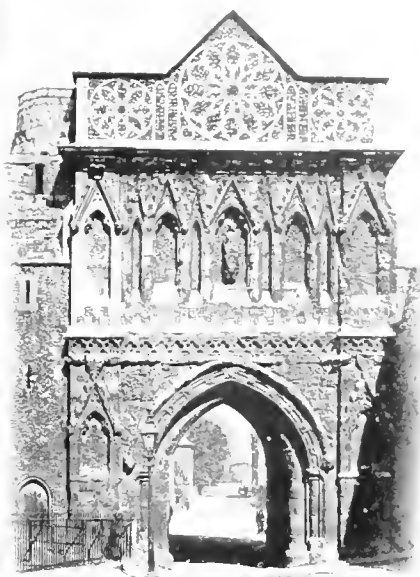
certainly none enjoyed so high a literary reputation, or deserved it so well.

The ancient bishopric of East Anglia extended over all that large district which now includes the counties of Norfolk and Suffolk and the greater portion of the Isle of Ely. The Bishop's chair was first fixed at Dunwich, in the seventh century, by St. Felix, a Burgundian missionary. Later in the same century the see was divided, the Bishops of Dunwich presiding over Suffolk, the Bishops of Elmham having the oversight of Norfolk. In the ninth century the two sees were united under Wildred, the diocese of Dunwich being merged in that of Elmham. So things remained until 1070, when the see was removed from Dunwich to Thetford by Herfast, who, according to William of Malmesbury, was prompted to this step as an easy way of making himself known to posterity. His successor was William Balsagus, and then (1091) came Herbert Losinga, who transferred the see to Norwich and founded the cathedral. That Herbert, although sincerely repentant of the act of simony which secured for him the bishopric, remained a masterful and in some respects a not too scrupulous man, is suggested by his disregard of the dying wishes of Roger Bigod to be buried in his own Priory of Thetford. Bishop Herbert was determined that his great church at Norwich should not miss the advantage which would accrue to it from being the burial-place of one so renowned for his piety, and he therefore seized the body and had it interred within the cathedral—it is believed in the same vault which was presently opened to receive his own remains. Thetford was indignant, but Norwich kept its prize.

We have referred to the outrages upon the



TOMB OF BISHOP GOLDWELL

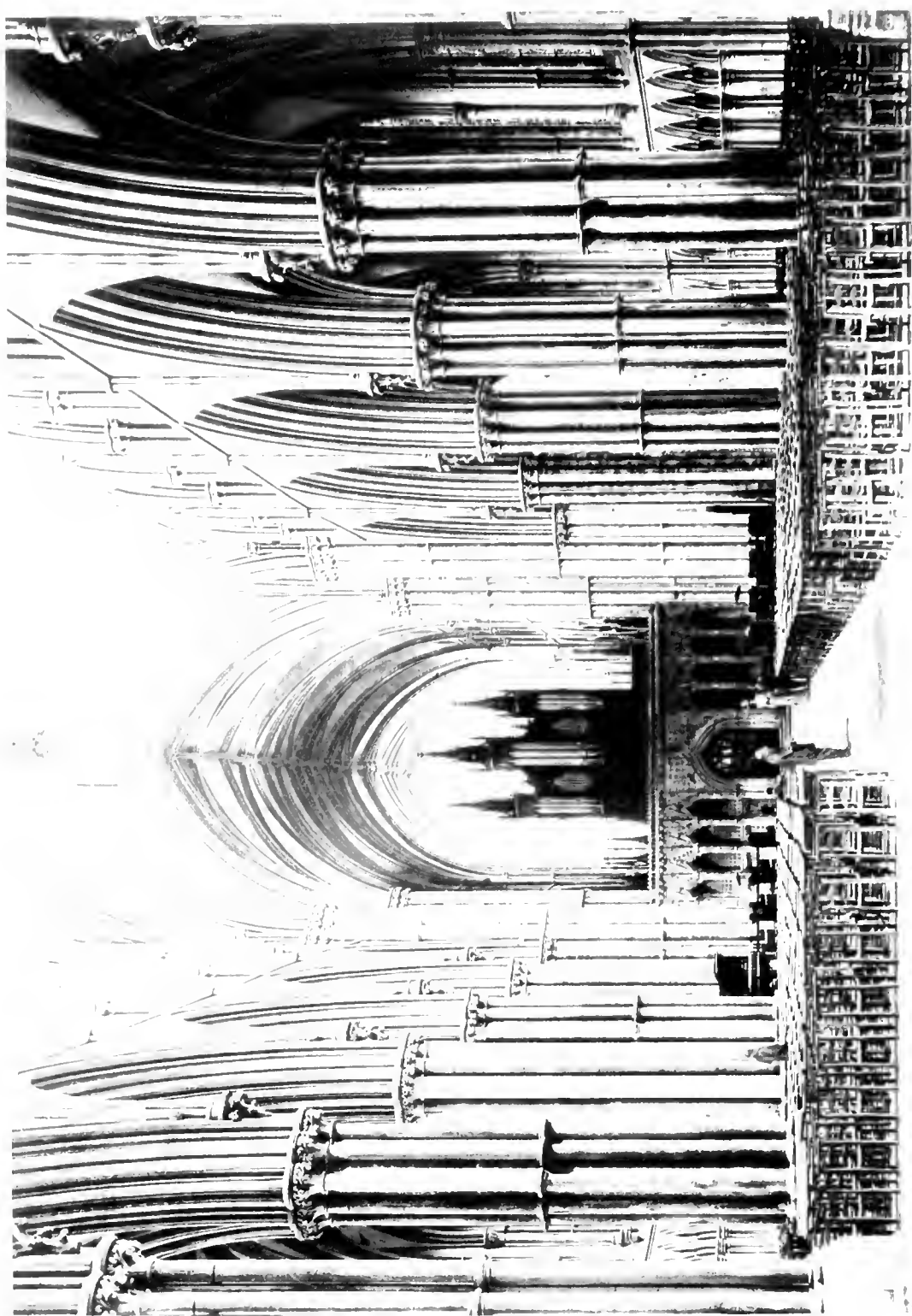


THE ETHELBERT GATE.

cathedral committed by the Puritans in 1643, and we may close our sketch with Bishop Hall's eloquent description of their proceedings. "Lord, what work was here," he exclaims in his "Hard Measure"; "what clattering of glasses, what beating down of walls, what tearing up of monuments, what pulling down of seats, what wresting out of irons and brass from the windows and graves! What defacing of arms, what demolishing of curious stone work, that had not any representation in the world, but only of the cost of the founder and skill of the mason, what toting and piping upon the destroyed organ pipes, and what a hideous triumph on the market day before all the country, when, in a kind

of sacrilegious and profane procession, all the organ pipes, vestments, both copes and surplices, together with the leaden crosse which had been newly sawn down from over the green-yard pulpit, and the service books and singing books that could be had, were carried to the fire in the public market place; a lewd wretch walking before the train, in his cope trailing in the dirt, with a service book in his hand, imitating in an impious scorn the tune and usurping the words of the Litany. Near the public Cross all these monuments of idolatry must be sacrificed to the fire, not without much ostentation of a zealous joy." In such behaviour as is here described, it is certainly easier to see a brutal lust for destruction than a pious concern for the spirituality of worship.





LINCOLN CATHEDRAL: THE NAVE | LOOKING EAST



VIEW FROM THE SOUTH-WEST.

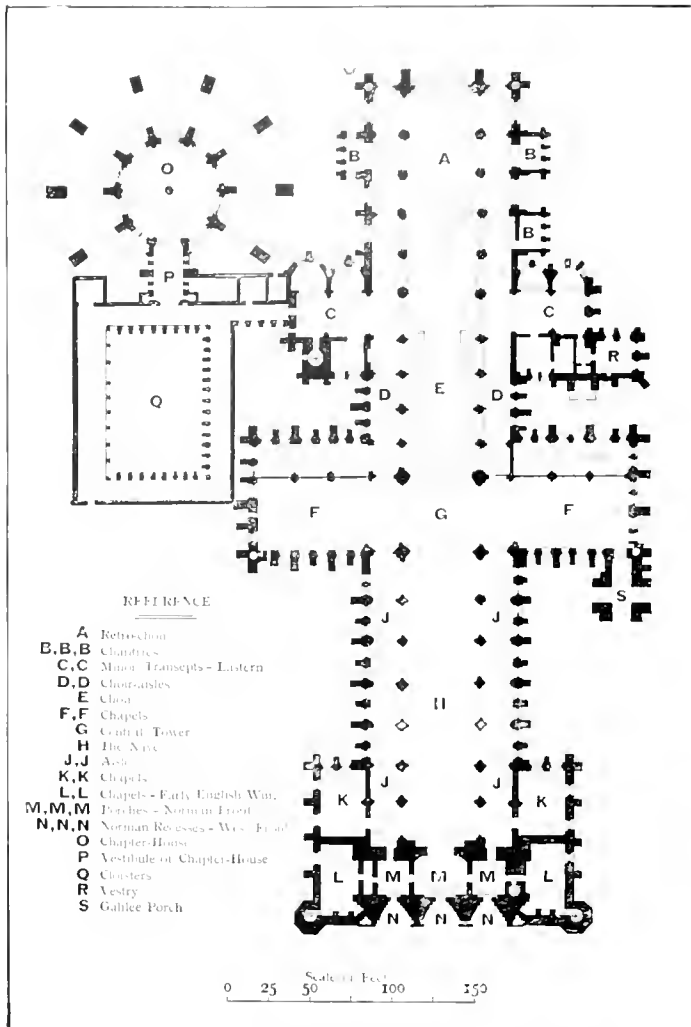
LINCOLN.

Situation—History—Style—The West Front—The Western Towers—The East Front—The South Façade—The Central Tower—The Great Transepts and the Galilee Porch—The Interior: Inadequate Height of the Vaulting—Other Defects—The Choir—The Story of Little St. Hugh—The Angel Choir—Monuments—Dimensions—The Cloisters—The Chapter-house—The Deanery and Bishop's Palace.

AMONG our cathedrals there is none which excels Lincoln in grandeur of position, save Durham only. The founders of the city built it upon the edge of a plateau overlooking the valley of the Witham, as this broadens out into a great tract of fenland, and the church stands high above the grey walls and red roofs that surround it, dominating not only the town itself, but the whole country round about. Twenty miles away can its triple pinnacled towers be seen looming up above the mists. Times have changed in all this region since they were reared; the wild fowl have departed from the fen, and the bittern's boom has been replaced by the hum of the threshing machine. Many hundreds of acres that were once the haunt of ague and marsh fever are now golden every autumn with ripening grain, but the three towers still look on, as man comes and man goes, as knowledge widens and phantoms are dispelled, while the power of goodness is great as of old, and the reverence for the priceless legacies of ancient days becomes stronger and stronger.

The earliest cathedral on this site was erected by the first Norman bishop, Remigius of Fécamp, on the removal of the see from Dorchester-on-Thames, about 1072. From the portions that remain at the west

end, both external and internal, we see that it was a fabric of the sternest Norman character, absolutely devoid of ornament. It ended in a short apsidal eastern limb, the semicircular foundations of which remain beneath the stalls of the choir. After an accidental fire in 1141, by which the roof was burnt off, the whole church was vaulted in stone by Bishop Alexander, to whom we may also assign the very elaborate western doorways, and the lower storeys of the western towers. The cathedral suffered severely from the earthquake of 1185, which we are told by Roger of Hoveden rent it in twain from the summit to the foundation. The year follow-



PLAN OF LINCOLN CATHEDRAL

ing (1186) Hugh of Avalon was appointed bishop. He at once made preparations for the rebuilding of his shattered cathedral, and the first stone was laid in 1192. Hugh died in 1200, by which time he had seen the present ritual choir, together with the eastern transept, completed, and the larger or western transept begun. This portion of the cathedral supplies us with the earliest dated example in England of the pure Lancet-Gothic, or Early English, without any trace of Norman influence. Documentary evidence fails us for the half-century after the death of Bishop Hugh; but during this period the transept was completed, the nave built, and the west front cast into its present shape.

The central tower fell in a very dramatic fashion in 1237, if Matthew of Paris is to be trusted. In the early years of the episcopate of Robert Grossetête, the big-headed, lion-hearted assertor of his rights against all contraveners of them, whether the Chapter of his cathedral or the Pope himself, it fell out that his claim to visit his cathedral officially roused the ire of the Dean and canons, and one of the latter, while preaching in the nave *ad populum*, appealed to his hearers against the oppressive acts of the Bishop; "so intolerable were they," he exclaimed, "that if he and his brethren were to hold their peace the very stones would cry out on their behalf." Scarcely were the words out of his mouth when the central tower, then freshly built, came crashing down, burying some of his hearers in its ruins. Its rebuilding was immediately begun, but it was reserved to Bishop John of Dalderby to add the magnificent upper stage in the early years of the next century. Except this upper stage of the tower, the whole of these works are in the same general style, though with many variations in detail—that is, the Early English. To the same period belongs the Chapter-house, which was in progress during the episcopate of Bishop Hugh of Wells (1209-35), brother of the Bishop Jocelin of Wells who rebuilt that lovely cathedral.

The popular veneration for St. Hugh—the earlier bearer of the name—was the moving cause of the prolongation of the eastern limb, by the erection of the Angel Choir, to receive the shrine containing his body, a work for which the offerings of the devotees flocking to the hallowed spot supplied the necessary funds. It was begun about 1255, and completed in 1280, in which year the translation of the saint's body took place, in the presence of Edward I. and his Queen Eleanor, his brother Edmund, Earl of Lancaster, Archbishop Peckham, and an immense concourse of the leading ecclesiastics and nobles of the day. The addition of the Angel Choir completed the main fabric

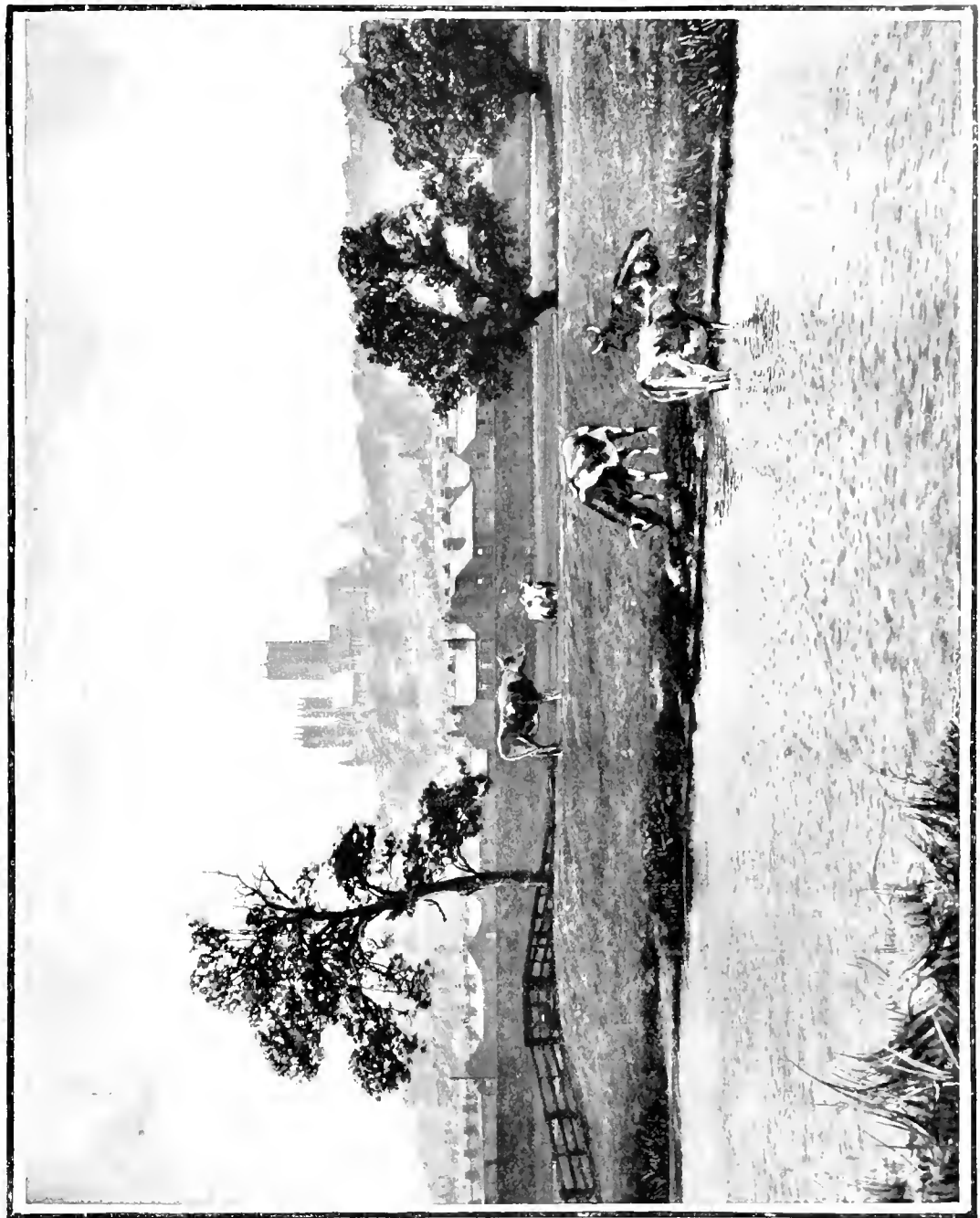


THE GALILEE PORCH.

of the cathedral. The cloisters were added in the Geometrical Decorated style in 1266 and the immediately subsequent years.

Lincoln has, then, an especial interest as being "one of the first important buildings erected wholly in the Pointed style." Though less complete in some respects than Salisbury begun in 1220 and finished in 1258), it was commenced a full thirty years earlier. Some critics have asserted that the architecture of Lincoln exhibits signs of a French influence; but M. Viollet-le-Duc, whose authority on such a question is final, reported after the most careful examination that he could find in no part of the church, neither in the general design, nor in the system of architecture, nor in the ornamental details, any trace of the French school of the twelfth century, so characteristic of the cathedrals of Paris, Noyon, Sens, Chartres, Sens, and even Rouen. The construction, he emphatically says, is English, the profiles of the mouldings are English, the ornaments are English, the execution of the work belongs to the English school of workmen of the beginning of the thirteenth century. There is little doubt, therefore, that the architect, Geoffrey de Noyers, was an Englishman, and Mr. T. Francis Bumpus believes that he was a Lincolnshire man, member of a family that came over with the Conqueror and still flourishes in Lincolnshire.

The approach to the cathedral from the lower town reveals to the visitor as he slowly climbs the hill the loveliness of the building, with a gradual and ever-varying development which adds no little to its effect. The summit at last reached, we pass under the vaulted archway of the massive Edwardian gate-house which protects the entrance to the Close, and stand awestruck with the marvellous façade that rises before us. We can perhaps hardly call it beautiful; impressive is the more fitting term. A vast wall, unrelieved by buttress or projection, leaps at one bound from base to parapet. In it are three rude cavernous recesses, a large and lofty one in the centre, with a smaller one on each side; and in these recesses, above the doorways, the architects of the fifteenth century have inserted three large Perpendicular windows. Plain almost to savageness in the Norman centre, the broad and lofty wall is saved from monotony by the decorative arcading which profusely covers the later portion, tier above tier, partly late Norman, partly Early English of more than one date. A sharply pointed gable finishes the composition in the centre, encrusted with ornamentation of the most exquisite design, the work of the age of Grossetête. The façade is terminated at each angle by tall octagonal stair-turrets, capped with spirelets. From the summit of that to the south the mitred effigy of St. Hugh looks down calmly on the building which owes its present form to his personal munificence and to the veneration for his saintly memory. On the



DISTANT VIEW OF LINCOLN CATHEDRAL, FROM THE WITHAM



northern apex is perched "the Swineherd of Stow," blowing his horn to gather his herd, a thirteenth-century Gurth who, according to ancient tradition, gave a peck of silver pennies, the savings of his lifetime, to the building which has handed down his image to all time. This figure is a copy of the original one, which will be seen in the cloisters.

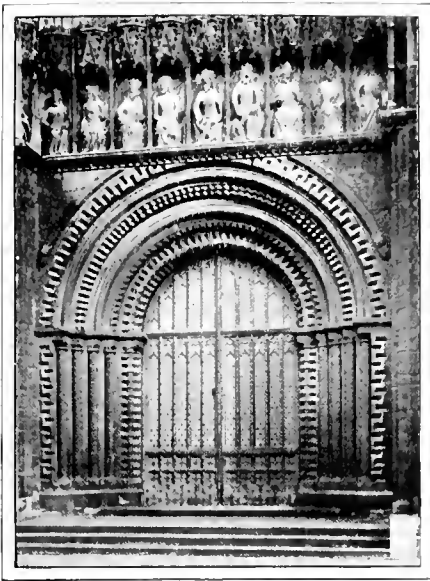
Behind this vast broad wall rise the two glorious towers, which it were vain to praise—St. Mary's to the north, St. Hugh's to the south. The lower storeys belong to the age of Stephen, and were the work of the prince-bishop, far more warrior than prelate, "Alexander the Magni-

ficent," in the first half of the twelfth century. The lofty belfry stages, with their spire-crowned turrets, may be placed at the end of the fourteenth century. As originally built, these towers were terminated by lofty spires of timber covered with lead.



Time and decay wrought their work upon them. Often threatened, and in 1727 only saved from demolition by a popular tumult, at last, in 1807, they fell a sacrifice to a misjudging economy and a mistaken idea of symmetry.

Unique as is the west front of Lincoln among our cathedrals, daring in conception, bold in outline and rich in detail, wonderfully impressive as we catch glimpses of it and its crowning of towers from the narrow streets as they wind up the slopes below, or view it for the first time as a whole from the Close at its foot, one nevertheless feels that it is open to exception. The leading outlines, notwithstanding the enrichment of its arcades, are heavy. The central gable is a little weak, and the absence of windows in the upper part produces a sense of want of

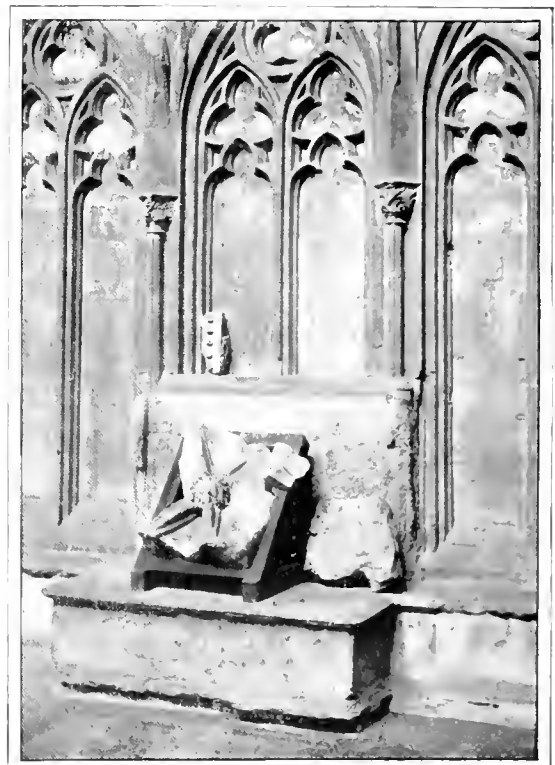


THE WEST DOORWAY.

purpose in it as a whole ; it is too obviously a gigantic screen ; and we cannot help suspecting—though unjustly—that it is intended to mask defects in the building which lies behind it. There can be no question that the effect of the towers would have been far finer if they had stood out from the ground, without the screen, behind which, in Freeman's words, "their noble upper stages look out like prisoners eager to get rid of the incumbrance in front of them." But it is worse than useless to find fault, and spoil an enjoyment of what we have by speculations as to what might have been. With all its acknowledged defects, the general

effect is such that it is impossible to look on it without admiration, as a truly grand and striking façade.

Let us now pass to the opposite end and examine the east front. Entering the Close by the Potter-gate Arch, another of the Edwardian gate-houses, the cathedral is before us, its grey walls rising in quiet dignity from the smooth greensward. On the north side is the noble decagonal Chapter-house, capped by its tall pyramidal roof of lead, with its widely spreading flying buttresses, like huge giant arms outstretched to prop up the vaulted ceiling within. The glorious Angel Choir, forming the eastern end of the church, is the first complete specimen of English Gothic art after it had attained its highest development in the latter half of the thirteenth century, and is not undeserving of the praises lavished on it by Professor Freeman as "one of the loveliest of human works, the proportion of the side elevation and the beauty of the details, the foliated

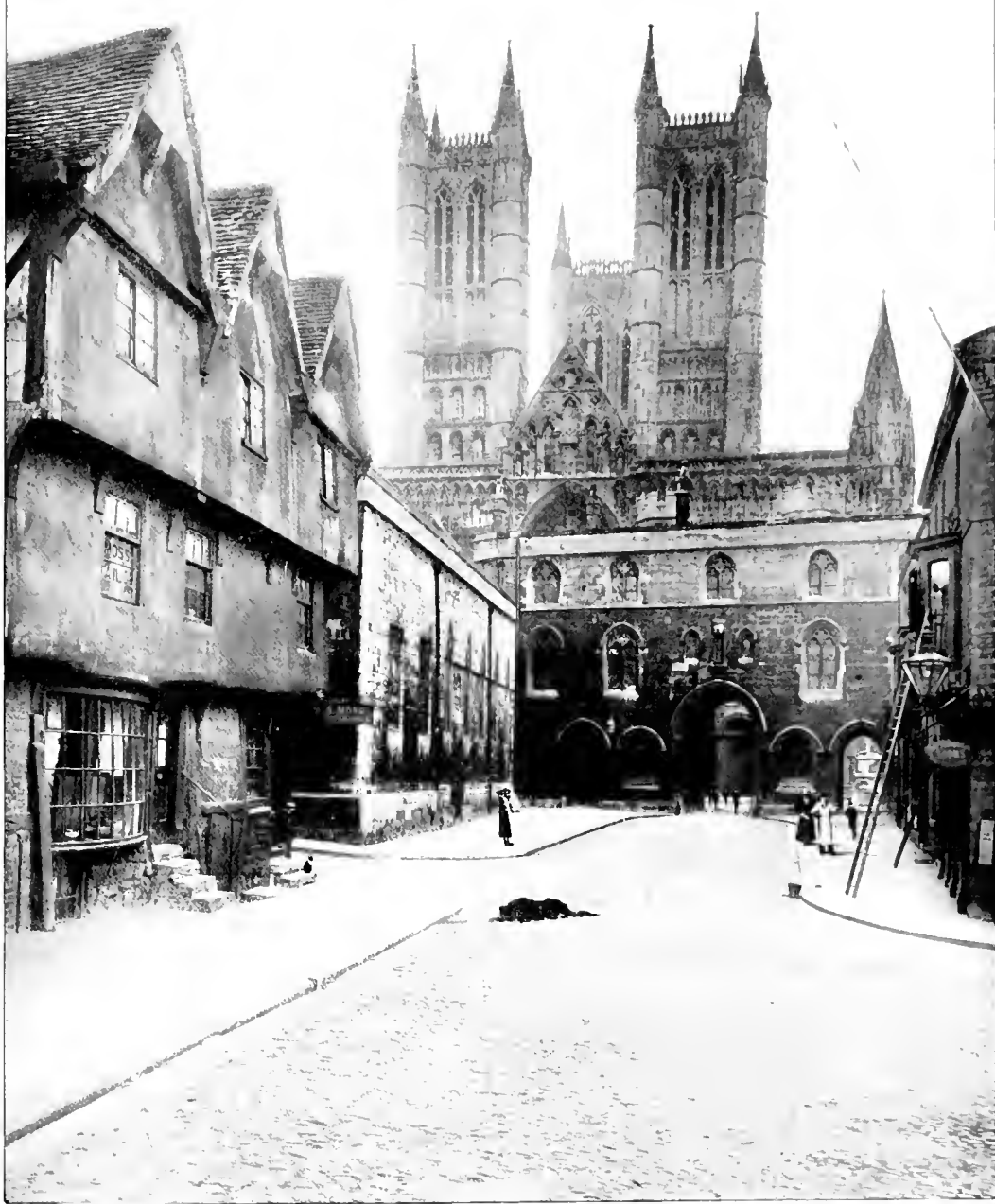
REMAINS OF THE SHRINE OF LITTLE ST. HUGH,
LINCOLN.

carvings and rich suites of mouldings being simply perfect." The great east window of eight lights, with its lofty mullions, simplicity of conception, and pure and bold tracery, is one of the very noblest specimens of its style—the Geometrical Decorated. The richly crocketed gable, bearing in its apex the Virgin-Mother with the Infant Saviour in her arms, flanked by tall spire pinnacles of elaborate luxuriance, with its two aisle gables, equally lovely in themselves, though open to the charge of unreality, is one of the most charming of architectural works.

Leaving the east end, we may pass westwards and watch the gradual development of the varied architectural features of the building. First, the side elevation of the Angel Choir, with its lovely windows, as perfect as the great east window on a smaller scale, divided by tall gabled buttresses. Then follows the deeply recessed south porch, with its solemn sculptures of the Doom—the seated Judge, the yawning tombs, the rising dead—recalling on a smaller scale the vast cavern-like portals of Rheims or Chartres. The high, narrow eastern transept, the work of the sainted Hugh of Avalon, with its tall lancets and apsidal chapels, is succeeded after a short interval by the far more sturdy and less elegant western transept, with its broader windows and ponderous buttresses, at the intersection of which with the body of the church rises the glorious central tower, the "Rood," or "Lady Bell Steeple," as it used to be called before a vulgar desire to make the big bell known as "Great Tom" bigger still consigned to the melting-pot the lovely little peal of mediæval bells which formerly day by day rang out the "Ave Maria."

The tall leaden spire which once sprang from the central tower to a height exceeded only, in this country, by the spire of Old St. Paul's, perished in a storm in 1548, carrying with it the parapet of the tower. The lovely open parapet that now runs round the structure dates from 1775, except that on the west side, which had to be replaced in 1883. To avoid the necessity of constructing strengthening arches below, which would have injured the interior effect, the architect who rebuilt the tower has tied two thin walls together at intervals, leaving a vacuum between. Twenty-five feet below the parapet, and hence to the summit, he lessened the size of the structure by about $2\frac{1}{2}$ inches, so that it might not appear broader at the top than at the bottom.

At this point the circular window of the south transept challenges our admiration. The corresponding window of the north transept, looking towards the Deanery, was called "The Dean's Eye," symbolising the watchful care the chief officer of the Chapter was bound to exercise against the wiles of "Lucifer," to whom it was inferred, from the words of the prophet Isaiah, "I will sit on the sides of the north"

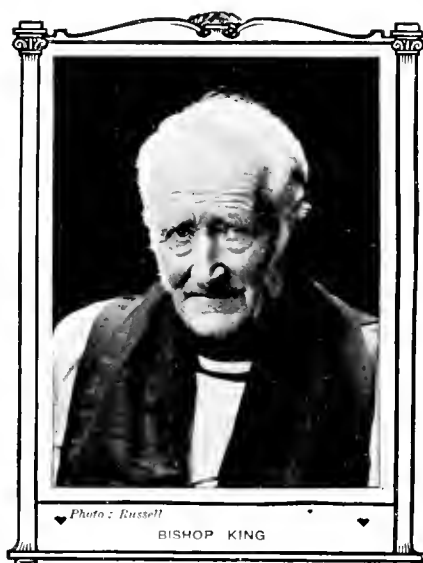


THE CATHEDRAL TOWERS, WITH THE EXCHEQUER GATE.

(Isa. xiv. 13), that that gloomy, sunless quarter was specially subject. The window of the southern transept, looking over the episcopal palace, was similarly known as "The Bishop's Eye," courting the genial influences of the Holy Spirit. There is no record of its erection, but it was probably connected with the "cultus" of Bishop John of Dalderby, who, dying in 1320, was buried in this transept, where some fragments of his once magnificent shrine are still to be seen.

At the south-western angle of the transept stands the Galilee Porch, a very stately vaulted entrance, cruciform in plan, which was probably erected for the reception of the bishop on state occasions. The ancient episcopal palace lay a short distance to the south, and there is an archway in the Close wall, originally opened by the second Norman bishop, Robert Bloet, by the express permission of Henry I., exactly in a line with this porch. The porch, which is of Early English date, both in position and design is absolutely unique.

At no point are the dimensions of the cathedral more impressive than on turning the angle of the Galilee. An entirely new church seems



to open upon us, with the long buttressed aisle walls of the nave, the large gabled south-west chapel, itself a small church, which flanks it, and the western towers. As we advance, the Norman work of the lower part of the towers, and the highly enriched arcaded gables which project from them, become very striking features. The picturesque variety of the outline of the cathedral, with its bold defiance of conventionality, is here strikingly displayed. On the gable of one of the two chapels at the south-west end of the nave is the grotesque figure known as "the Devil looking over Lincoln."

On entering the cathedral, while we are struck by the combination of grace and dignity in the design with richness in detail, and by the general impression of size and space, we cannot fail to feel the want of height. This defect is not so painfully apparent in the nave as in the choir and west transept. In the latter the vault is crushing in its lowness, and cuts off the upper part of the northern circular window or "Dean's Eye" in a most awkward fashion. In the choir the strangely unsymmetrical arrangement of the vaulting cells, joined to its lowness, gives an unpleasing effect to an otherwise noble design. This is the more provoking as there is no real want of height in the fabric itself.



But a vast space is lost between the groining and the roof, from the want of courage in the architect to lift the stone vault to a more adequate elevation. In the nave the vault is actually some feet higher, and the point of the springing of the groining and the form of the arch are so arranged as to make it look higher still. The first impression made by the nave is so perfectly satisfactory that it is only slowly and reluctantly that one begins to notice its defects. There can be no question that the arches are generally too wide, producing a sprawling effect and a sense of inadequacy of bearing power. The two westernmost bays, which are narrower, are so much more pleasing that we can only wish that all had been of the same width, and that the plan had included eight arches instead of seven. There is some awkwardness also in the way in which the later nave is fitted on to the western towers and the intervening Norman bay. From some unexplained cause—perhaps no more than an error in the original setting out of the new nave—the axis of the two divisions is not the same, so that the west window, and still more distressingly the western arch, are out of the centre of the vista.

Standing beneath the lantern, we look right and left down the grand transepts, and contemplate and compare two of the special glories of Lincoln, the rose windows of the transept gables. The northern is the earlier, the chaster in design, yet not the less, perhaps even the more, beautiful. It still retains its original stained glass, and is justly termed by Mr. Winston "one of the most splendid, and in its present state one of the most perfect works of the thirteenth century." The tracery is of the kind technically called "plate," richly ornamented on the exterior. The subject of the glass is Christ in Glory. The circular window in the south transept is an example of the richest and most

developed period of the Decorated style, dating from the middle of the fourteenth century. By Pugin its tracery was compared to the "fibres of a leaf." It is glazed with fragments from various shattered windows in the cathedral, extremely rich in colour.

Through the choir screen, an interesting work of the earlier Decorated period, which supports the organ, we enter the choir, at whose walls St. Hugh himself was wont to labour as a mason. On either side it is fenced off from the aisles by arcaded stone screens, introduced after the fall of the tower to strengthen the fabric. In the third arch of the south choir aisle a screen-wall, richly panelled in the Decorated style, marks the site of the shrine of Little St. Hugh; a monument of the eagerness to believe the most incredible tales of the vindictive cruelty of the hated Jews, of which quite recent history presents examples in Hungary and elsewhere. Beneath the now demolished canopy a tiny stone coffin enshrines the remains of a Christian child, "bonnie Saint Hugh of Lincoln," whose body was found in the cesspool of the house of a Jew, Copin by name, wounded, it was said, in hands, feet, and side in blasphemous mockery of the sufferings of our Lord. The whole story, too long to be narrated here, is to be found in Matthew Paris. He tells how Copin, on the promise of his life, feasted the ears of his judges with the atrocities stated to have been perpetrated on the child, which the leading Jews from all parts of England had flocked to witness; how the young King Henry III., happening then to visit Lincoln, annulled the promise as an infringement of his own royal prerogative; how the miserable culprit, tied to the tail of a horse, was dragged through the streets of Lincoln, and hanged on Canwick Hill, "given over both in body and soul to the prince of the power of the air"; and how, finally, near upon a hundred Jews inculpated by him were carted off to the Tower of London and hanged, and their property confiscated.

The choir is furnished with three tiers of seats, the upper row of prebendal stalls being surmounted by lofty tabernacle work of consummate richness, whose vacant niches are now filled with statuettes of the saints of the Anglican Calendar. These stalls, as well as the regal statues over the west door, and the vaulted ceilings of the three towers, are due to John of Welbourn, treasurer of the church towards the close of the fourteenth century. The carvings of the misereres, and of the finials and elbow-rests, are in some cases of a ludicrous character, not quite in keeping with a religious building. The poppy-head of the Precentor's stall exhibits on one side two monkeys churning; on another side we see a baboon, who has stolen the butter, hiding himself among the trees; on a third side the thief, having been caught, tried, and condemned, is expiating his crime on the gallows, the two churners pulling the rope,



THE CHOIR, LOOKING EAST.
TRIFORIUM OF THE ANGEL CHOIR.

while he with clasped hands is praying his last prayer. The miserere of a stall on the tier below shows the body of the butter-stealer borne by his hangmen to burial.

No words can do justice to the consummate beauty of the Angel Choir, which includes the two bays west of the altar-screen and the remaining three to the east of it—one half of the whole structure east of the lantern. In the combination of richness and delicacy of ornament and unstinting profuseness of sculpture, leaving scarcely a square foot of plain wall anywhere, it knows no rival. The name by which it is popularly known is derived from the sculptures of angels



THE DEVIL LOOKING OVER
LINCOLN.

with expanded wings, playing on musical instruments, which fill the spandrels of the exquisitely designed triforium. In singular contrast to these lovely creations is the so-called "Lincoln Imp," a queer little shaggy "Puck" or "Robin Goodfellow," with horns and huge flapping ears, who sits, nursing his right leg, at the base of the corbel of the first vaulting shaft on the north side.



THE LINCOLN IMP.

Lincoln Cathedral is now decidedly poor in monuments. There are but few, and these not as a rule bearing any great historic name. The whole of the sepulchral brasses, many of them of singular beauty, were torn up by the Parliamentary soldiers after the storming of the Castle and the Close by the Earl of Manchester in 1644, when, as

Evelyn says, the military "shut themselves in with axes and hammers till they had rent and torn off some barge-loads of metal, so hellish an avarice possessed them." Besides despoiling the brasses and carrying off an exquisite full-length metal effigy of Queen Eleanor, whose "viscera" were interred here after her death at the neighbouring manor of Harby, the soldiers inflicted so much wanton injury on the other monuments that, under the influence of the prosaic spirit of neatness and uniformity which prevailed during the eighteenth century, not a few decayed memorials of historic interest were removed by those who should have been their guardians. Of the monument of Bishop Grossetête which stood in the south arm of the eastern transept, once the resort of numerous devotees and the scene of many reputed miraculous cures, only a few shattered fragments remain. Not even

so much is left of the still more celebrated wonder-working shrine of St. Hugh, the Bishop. This, however, is the less to be regretted, as the whole cathedral may be called his monument. Of Remigius, the dwarfish but energetic founder of the cathedral—"the man of small stature but of lofty soul"—there is a reputed but dubious memorial in a sepulchral slab, carved with the tree of Jesse, placed under one of the nave arches.

Of the thirty prelates who filled the episcopal throne of Lincoln up to the period of the Reformation, by far the greater part were interred within the walls of the cathedral, but the effigies of only two survive. These are Bishop Henry of Burghersh 1320-42, the diplomatic agent of Edward III. in French affairs, whose unquiet spirit, so the tale ran, was doomed to walk the earth in huntsman's garb of Lincoln green, with horn and baldrick, until the lands of which he had robbed his poorer neighbours for the enlargement of his own chase had been restored; and Bishop Richard Fleming 1420-31, by whom the papal decree for exhuming the body of Wycliffe, and burning it to ashes to be cast into running waters, was carried out at Lutterworth. Both of these monuments stand towards the east end of the north aisle of the Angel Choir, that of Bishop Fleming in a chantry chapel which was erected for its reception. A second effigy in this aisle, placed where all might see the ghastly *memento mori*, represents the decaying corpse of Bishop Fleming.



THE SOUTH AISLE OF THE NAVE, LOOKING EAST, WITH THE OLD FONT.



ST. HUGH AND THE LEPER.
(From a Window in the Chapter-house.)

1891. Of post-Reformation prelates, the only monuments are those of Bishop Fuller (1667-75), who restored the cathedral after the fanatical outrages of the Great Rebellion; of Bishop Gardiner, whose altar-tomb bears a set of very pleasing sapphics commending the prelate's virtues; of Bishop Kaye (1827-53), whose white marble effigy, a graceful and dignified work of Westmacott's, reposes in one of the apsidal chapels of the south arm of the lesser transept; and of Bishop Wordsworth, presenting a life-sized effigy beneath a lofty and elaborate canopy, erected in the Angel Choir. In this part of the church also is the alabaster and red marble monument of Dean Butler, who died in 1894, and is buried in the cloister garth, where, too, lies Precentor Venables (*d.* 1895).

The only other ancient monuments, besides those already named, are those of Sir Nicholas Cantelupe and Prior Wymbush of Nocton, under tall gabled canopies in the retro-choir; the much mutilated altar-tomb of Katherine Swynford, the tardily wedded third wife of John of Gaunt, the mother of Cardinal Beaufort, and great-grandmother of Lady Margaret Beaufort, mother of Henry VII.; and that of her daughter, the Countess of Westmorland, on the south side of the choir. The Easter sepulchre opposite is an exquisite specimen of Decorated canopy work, the base finely carved with the sleeping guards.



THE FUNERAL OF ST. HUGH.
(From a Window in the Chapter-house.)

On the aisle wall, facing Bishop Burghersh's monument, is the recessed tomb of his elder brother, Bartholomew, Lord Burghersh, who died in 1356, one of the most renowned of the warriors in Edward III.'s French campaigns, fighting at Crécy in the same detachment with the Black Prince, and sent out to reconnoitre before the battle of Poitiers. On the south side of the retro-choir a reproduction of the altar-tomb and bronze effigy of Queen Eleanor of Navarre, destroyed, as has been said, by the Parliamentary soldiers, was erected in

The font, of black marble, which stands beneath the second arch on the south side of the nave, is a gigantic specimen of late Norman work, with a huge square basin carved with griffin-like figures, supported on four pillars.

The cathedral has a total interior length of 482 feet. The nave is 252 feet long, 80 feet wide (including the aisles), and 82 feet high; the choir has a length of 158 feet, and the presbytery of 72 feet, with a height of 74 feet. The western transept is 222 feet by 61 feet, the eastern 170 feet by 36 feet. The central tower has a height of 271 feet, the western towers of 206 feet.

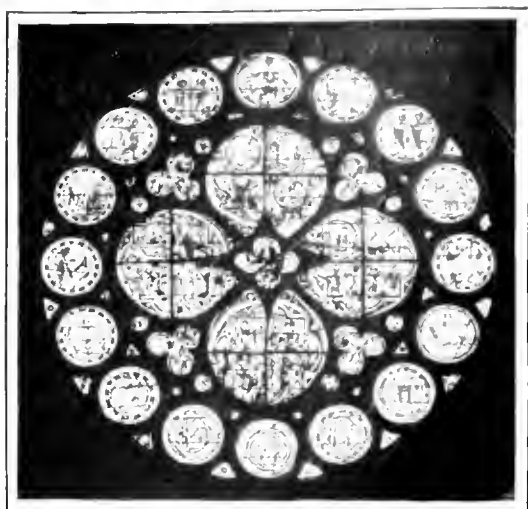
The cloisters form an irregular quadrangle to the north of the choir, between the two transepts. They are in the Decorated style, with rich traceried windows and a groined roof of oak. Built, like many ancient works, with hardly any foundation, the thrust of the vault forced the walls out of the perpendicular, and completely threw down the northern walk. This lay in ruins till the latter half of the seventeenth century, when Dr. Michael Honywood, the first Dean after the Restoration, presented his cathedral with the library he had collected during his exile in the Low Countries in the Great



NORTH AISLE OF THE NAVE, LOOKING WEST.

Rebellion, and called in Sir Christopher Wren to erect a room on the vacant site to contain it. A good example of its style, Wren's Doric arcade is out of harmony with its surroundings, and does not lessen our regret for the fallen walk. A few years ago the other three walks were rebuilt, stone for stone, on a well-laid foundation.

The Chapter-house, which opens out of the eastern wall of the cloister,



THE "DEAN'S EYE."

is one of the grandest works of the thirteenth century. Its stone vaulted roof is supported by a central column of clustered shafts; the stained glass, by Clayton and Bell, depicts the history of the minster. No part of the cathedral is more full of historical reminiscences. Here, in the days when Parliaments were migratory, several Parliaments were held by Edward I. and his two successors. Here, too, in 1310, was held the trial of the Knights Templars, before Bishop John of Daulderby, for the crimes of apostasy,

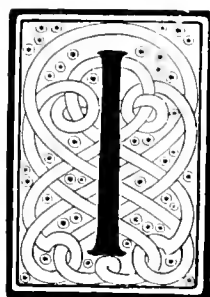
idolatry, and gross immorality. Here also—to pass on a couple of centuries—in October, 1536, in the early days of the popular rising against Henry VIII.'s measure of the suppression and confiscation of religious houses, which afterwards came to a head in Yorkshire in the celebrated "Pilgrimage of Grace," the leaders of the Lincolnshire insurgents, 60,000 strong, assembled to take into consideration the royal letters just received, recalling the "rude commons" of the "brute and beastly shire" of Lincoln to their allegiance. Treachery on the part of the leaders was suspected. Two hundred of the rebels, after retiring to the cloisters for conference, returned with the resolve to put the gentry to the sword if they refused to lead them against the royal forces which were approaching. They shrank, however, from making a shambles of the sacred building. Some of the bolder spirits, convinced that the occasion called for instant action, and that if they delayed their cause was lost, waited outside the great west doors to waylay the leaders as they came out, and offer them the choice of death or submission to their demand. But they were not aware, or had forgotten, that there were other ways of exit, nearer to the Chapter-house, by the choir-aisle doors. These were pointed out by one of the servants, and in the twilight of that autumnal evening the intended victims made a hurried escape across the minster green to the house of the Chancellor, Christopher Massingberd, closing behind them the massive oaken doors which still swing on their hinges.

The Deanery, on the north side of the cathedral, is modern, built in 1847 to replace the old Deanery, which had fallen into decay. The ancient episcopal palace, on the south side, is a ruin, but under Bishop King a new palace has been built beside the fragments of the old.



SALISBURY.

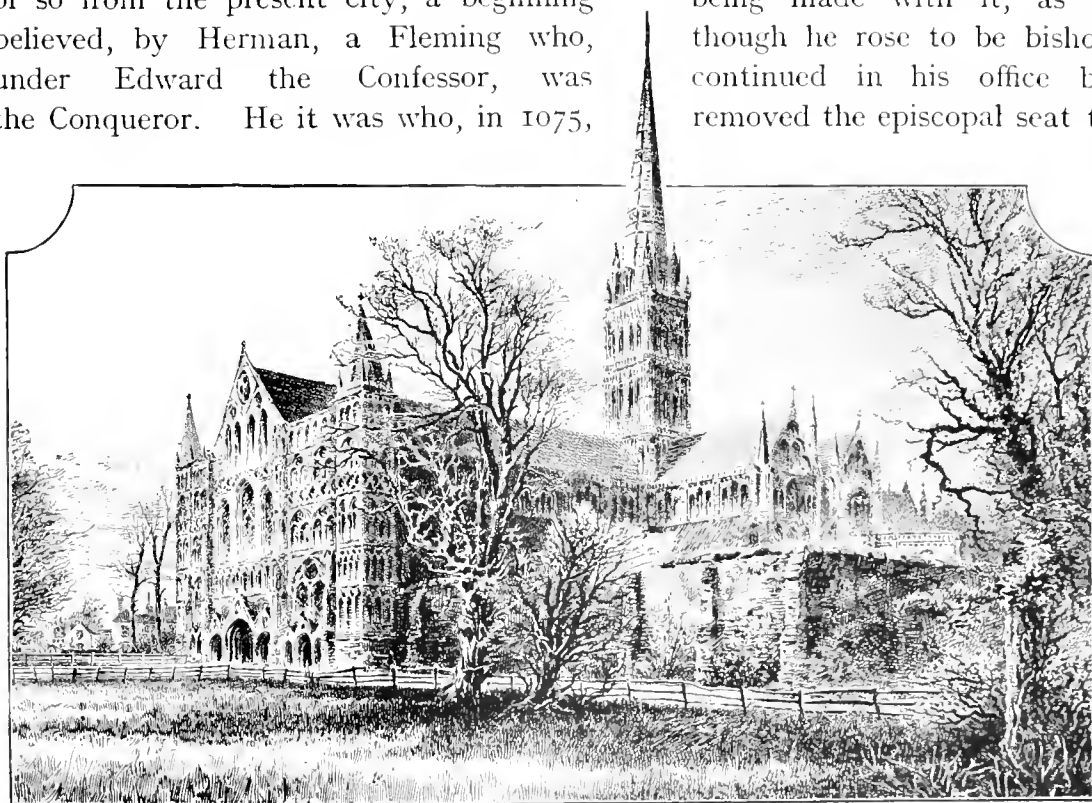
A Cathedral in One Style—Old Sarum—St. Osmund and the Sarum Use—The Present Church begun by Bishop Poore—The View from the Close—The Spire—Consecration Crosses—Effect of the Interior—The Colour System—Thomas Fuller on the Cathedral—Features of the Interior—Wyatt's Alterations—The Monuments—The "Boy Bishop"—The Stourton Tragedy—Dimensions—Cloisters—Chapter-house—Deanery and Palace—Some Bishops of Salisbury.



IN one respect, Salisbury stands alone among our mediæval cathedrals; it was built, save the tower and spire, during a single generation, and it therefore presents a single phase of the Gothic, and that, undoubtedly, the most chastely beautiful phase. Begun in the year 1220, and finished soon after the middle of the century, it forms the completest and noblest specimen of Early English architecture that has survived the chances and changes of the centuries.

Some authorities have discovered in it traces of French influence, but in its severity, its reserve, its stern disdain of ornament, it is in spirit thoroughly English.

The first cathedral of the see was reared at Old Sarum, a mile or so from the present city, a beginning being made with it, as is though he rose to be bishop continued in his office by removed the episcopal seat to

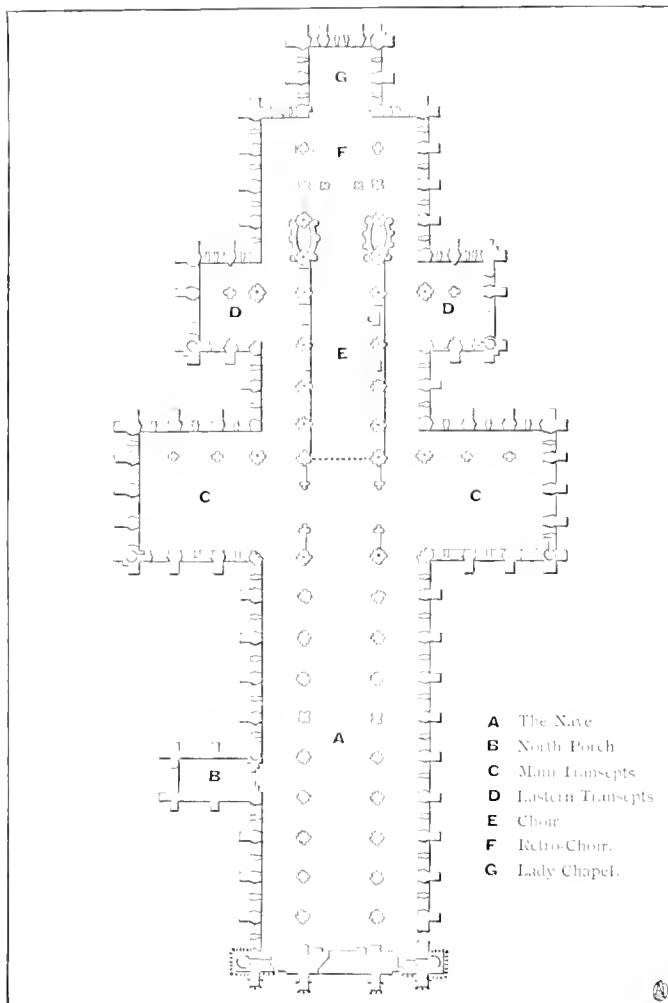


SALISBURY CATHEDRAL, FROM THE SOUTH-WEST.

Old Sarum, which had long been a fortified town. It was, in fact, says William of Malmesbury, "more like a castle than a city, being environed with a high wall." The cathedral was continued by Herman's successor, Osmund, who, however, is memorable less as a cathedral builder than as the compiler of the "Sarum Use," that ordinal of offices which, intended for use in his own diocese, was adopted throughout the south of England, and of which the original MS. is still preserved in the cathedral library. A man of vigour and rigour was St. Osmund, for, according to William of Malmesbury, he was quick to detect his own faults and unsparing to those of others. There was no lack of miracles at his shrine, but he was not

canonised for more than two hundred years after his death.

As the foundations show, Old Sarum Cathedral, when finished, was a large structure, measuring 270 feet by 75 feet, in the form of a Latin cross. But the ecclesiastics connected with it were not happy. When the offices of castellan and bishop were united in the same person, as was the case with Osmund, all was well; but afterwards, penned within the wall spoken of by William of Malmesbury, churchmen and soldiers got along together but ill; and when Richard Poore was translated hither from Chichester, in 1217, he decided that a change must be made, and obtained permission from Pope Hon-



PLAN OF SALISBURY CATHEDRAL.

orius III. to remove his *cathedra* to some convenient place. "My sons the Dean and Chapter," ran the Pope's mandate which authorised the removal, "it having been heretofore alleged before us on your behalf that, forasmuch as your church is built within the compass



SALISBURY CATHEDRAL, FROM THE NORTH-WEST.

of the fortifications of Sarum, it is subject to so many inconveniences and oppressions that you cannot reside in the same without corporal perils: for being situated on a lofty place, it is, as it were, continually shaken by the collision of the winds; so that while you are celebrating the divine offices you cannot hear one another: and besides, the persons resident there suffer such perpetual oppressions that they are hardly able to keep in repair the roof of the church, which is constantly torn by tempestuous winds. They are also forced to buy water at as great a price as would be sufficient to purchase the common drink of the country. Nor is there any access to the same without the licence of the castellan, so that it happens on Ash Wednesday, when the Lord's Supper is administered . . . and on other solemn days, the faithful being willing to visit the said church, entrance is denied them by the keepers of the castle, alleging that the fortress is in danger. Besides, you have not there houses sufficient for you, wherefore you are forced to rent several houses of the locality." It is rather amusing to observe the attempt which this document makes to represent the situation of the cathedral as partly responsible for the removal of the see from the immediate neighbourhood of Old Sarum. The real reason for the divorce was, no doubt, incompatibility of temperament.

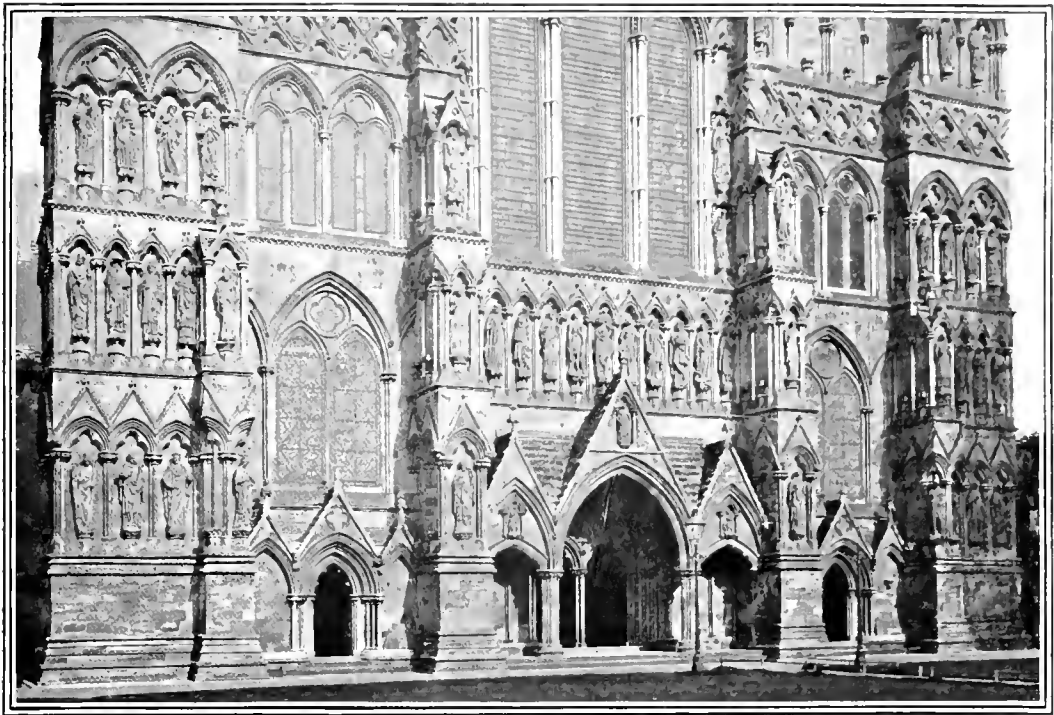
The choice of site of the present cathedral is said to have been

determined by an arrow shot from the battlements of Old Sarum. However this may be, the foundations of the building were laid by Bishop Poore on the Feast of St. Vitalis (April 28th), 1220, and within five years the work was so far advanced that three altars were consecrated by the Bishop. Four years later (1229) he was translated to Durham, and the work at Salisbury was continued by his successors, Robert Bingham, William of York, and Giles of Bridport, the consecration of the church by Boniface of Savoy, Archbishop of Canterbury, taking place in 1258, in the presence of Henry III. and his Queen. The next bishop, Walter de la Wyle, began the Chapter-house and cloisters, which were probably completed by his successor, Robert de Wickhampton (1274-84).

As to Old Sarum, for some time after the founding of the new cathedral it remained a strong fortress and full of houses, but the Norman cathedral was taken down in 1331, the materials being used for building the spire of its successor; the castle fell into decay; the place was at length deserted; and when Leland visited it about the middle of the sixteenth century there was not, he tells us, "a single house left within or without Old Sarisbryi." So it has remained to this day. The builders of the new city did not fail to appropriate the worked stone of Old Sarum, and so it is that little beyond some fragments of the wall of the citadel are now to be traced. Visitors to the present city cannot fail to notice that it exhibits a regularity more transatlantic than English, the reason being that it is one of the very few of our cities which have come into being through deliberate design, and not as the slow growth of centuries at the meeting of various trade routes or on a strong strategical position. Its streets cross each other at what are approximately right angles, and their straightness forms a singular contrast to the sinuosities of the old thoroughfares of Winchester. This symmetry it owes to Bishop Poore and his immediate successor, who actually deflected the old Roman road known as Icknield Street so that it might pass through the town. The bishops were satisfied, however, with laying out Salisbury; they did not trouble to drain the squares into which they divided the place, and for hundreds of years overflows from the rivers at the confluence of which it stands—the Avon, the Bourn, the Nadder, and the Wiley—coursed through its streets.

The last time that Pugin was at Salisbury he stood at the window of a house overlooking the cathedral and exclaimed, "Well, I have travelled all over Europe in search of architecture, but I have seen nothing like this." There is ample justification for such a verdict. The structure itself is vast; the clear space around the Close is probably without a parallel; the spire is exceptional both for its elegance and its height; the colour is determined by the same lichen that has

grown through the same generations over the entire mass, and in those grey walls rising out of the greensward the impression undoubtedly is conveyed that there are points in which Salisbury Cathedral stands without a rival in the world. The impressions to be derived from the church as seen from the Close are beautifully described by Mrs. Van Rensselaer in a paper contributed to the *Century Magazine*, and quoted from by Mr. Gleeson White in his monograph on the cathedral. "Nowhere else," we read, "does a work of Christian architecture so express purity and repose and the beauty of holiness, while the green pastures



LOWER STAGES OF THE WEST FRONT.

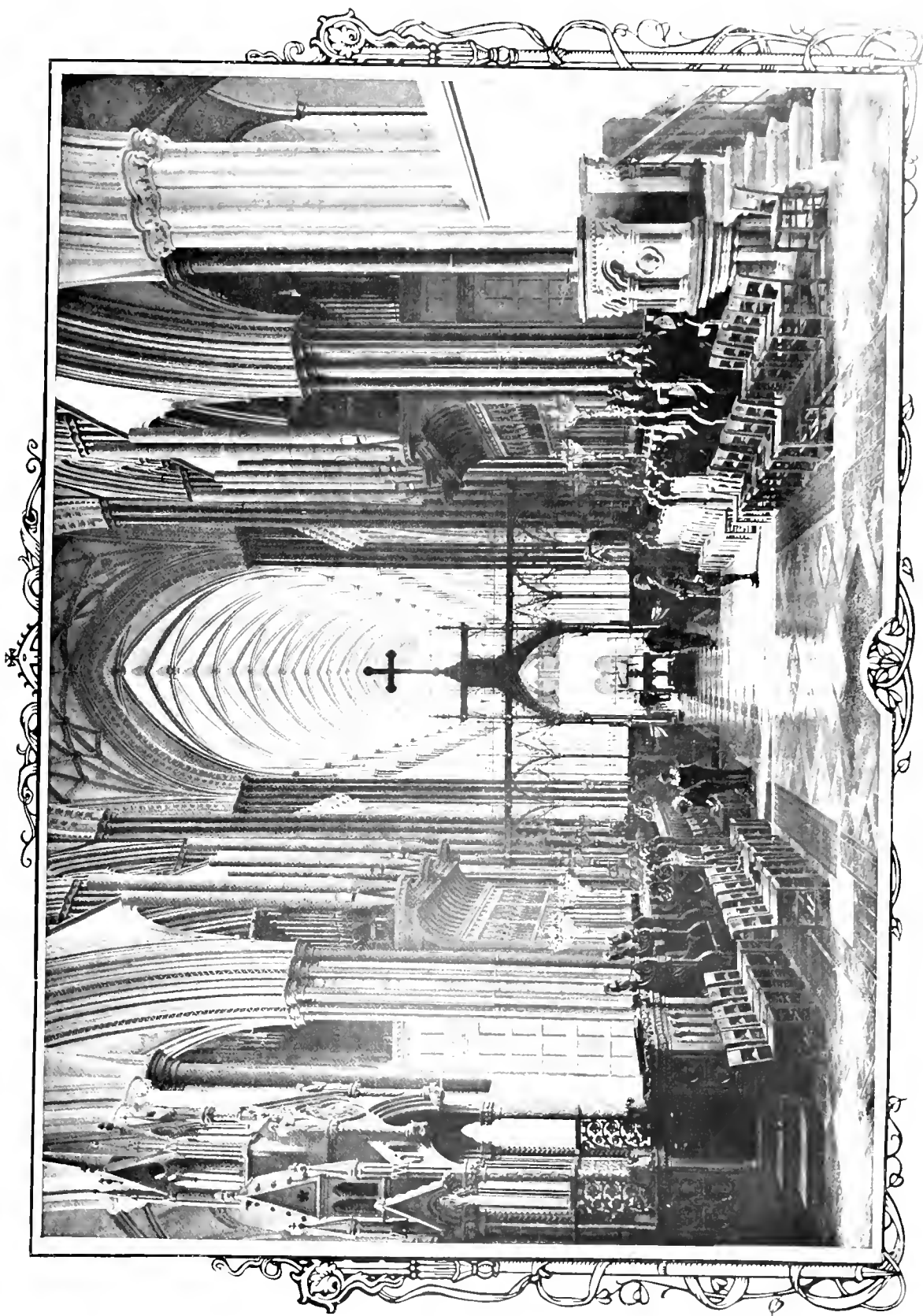
that surround it might well be those of which the Psalmist writes. When the sun shines on the pale grey stones and the level grass, and the silent trees, and throws the long shadow of the spire across them, it is as though a choir of seraphs sang in benediction of that peace of God which passeth understanding. The men who built and planted here were sick of the temples of Baalim, tired of being cribbed and cabined, weary of quarrelsome winds and voices. They wanted space and sun and stillness, comfort and rest and beauty, and the quiet ownership of their own; and no men ever more perfectly expressed, for future times to read, the ideal they had in mind."

The lofty spire, upon which the repute of Salisbury Cathedral is popularly rested, seems to have been no part of the original design.

The lantern was at first completed a little above the roof of the nave. The piers and foundations below were never intended to carry so vast a weight; and it was not probably till a generation or two had elapsed that some unknown architect, with the daring of a true artist in exhausting the capability of his material, planned the tower and spire, which have since been recognised as amongst the chief glories of the pile. How near he came to overtaxing the capability of the existing building may be seen internally, from the thrust which the added mass of masonry has caused along the arcades in all directions. The spire, loftier than that of any other English cathedral, rises to a height of 404 feet, so that it has an altitude greater than that of the golden cross of St. Paul's by thirty-nine feet. The central spire of Amiens has a stature of 422 feet, but Salisbury is much the loftier of the two relatively to the height of the nave; and though it is inferior to Strasburg by sixty-four feet, the elaborate ornamentation of the latter robs it, to the eye, of some of its height. Two centuries ago the western piers of the tower "settled," so that, as tested by the plumb-line, the vane is twenty-three inches out of the perpendicular. The tower was strengthened by Sir Gilbert Scott by means of iron ties, and much of the stonework was renovated; and more recently further works were carried out by Sir Arthur Blomfield to increase the stability of the structure.

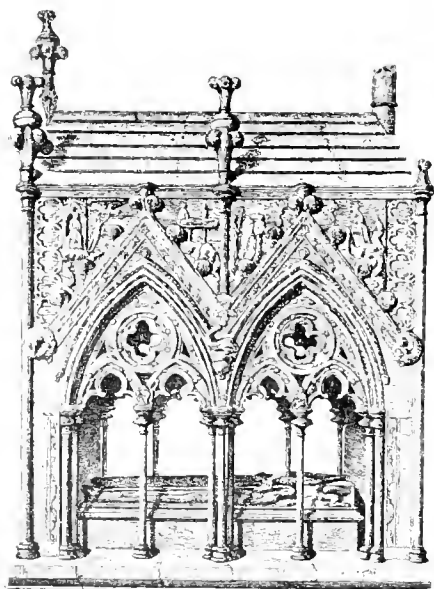
This cathedral is peculiarly rich in the survival of consecration crosses, which in mediæval days were carved or painted on the walls of a church. They are to be seen both outside and inside the building. Those on the inside were twelve in number, three on each wall, to the north, south, east, and west. It seems probable, but not perhaps quite certain, that the number of external crosses was the same. The whole ritual of the consecration is extremely curious, and is described by Durandus, a French bishop who was nearly contemporary with the building of Salisbury Cathedral. The deacon was shut up alone in the church, and his business was to light twelve lamps before the twelve crosses painted on the walls. Meantime the bishop, clergy, and people outside thrice made the circuit of the building, the bishop sprinkling the walls with water which he had previously blessed. On their entering the church, a cross in ashes and sand was made upon the pavement, and upon the cross the entire alphabet was written in Greek and Latin characters. The bishop then made the tour of the interior and anointed the twelve painted crosses with the sacred chrism.

The artistic effect of the interior is not at all equal to that of the exterior of the church; and the question arises as to what is the particular respect in which its builders failed. Why is it that they who were so great and strong outside have become so feeble and so poor



SALISBURY CATHEDRAL THE CHOIR, LOOKING WEST.

within? It is perhaps open to doubt whether it is the originators who failed at all. There are at all events many of the same fine qualities within that won our admiration without. Here, as on the exterior, are size, elegance, symmetry, just proportions, modesty of treatment. Yet, judged by its own high standard, it fails. The late Lord Tennyson is understood to have framed the criticism that the interior is deficient in mystery. This result is no doubt in a great measure due to colour, or, more strictly speaking, to the absence of right colour. Outside the building Nature has done the exquisite colouring with her mantle of lichen; internally the present colour-effect is due to successive generations of men, of whom some have misunderstood, and some have even derided the power of colour. As the cathedral has been seen for the last hundred years, and probably for much longer, the whole effect is too light. Until the restoration of recent years, since when its marble shafts have once again begun to gleam with their dark polish, and the vaulting of the roof has been robed in modern polychrome, the dominant effect was universally, as indeed it still is in part, that produced by a kind of buff wash. But it may be doubted whether we have any idea of the splendour of the interior as its originators meant it to look.



MONUMENT OF BISHOP AYSCOUGH.

Then, no doubt, every pillar in the structure, being of marble, helped by its dark rich burnish to remove that pale monotony which we have found so painful; then, arch and wall and groining were from end to end aflame with vermillion in arabesque and saint and angel; then, every window—and the wall of this cathedral is nearly all windows—must have flashed its jewels on the floor. It must have been a magnificent interior then. The giant-artists of the exterior were not so feeble directly they got within the porch!

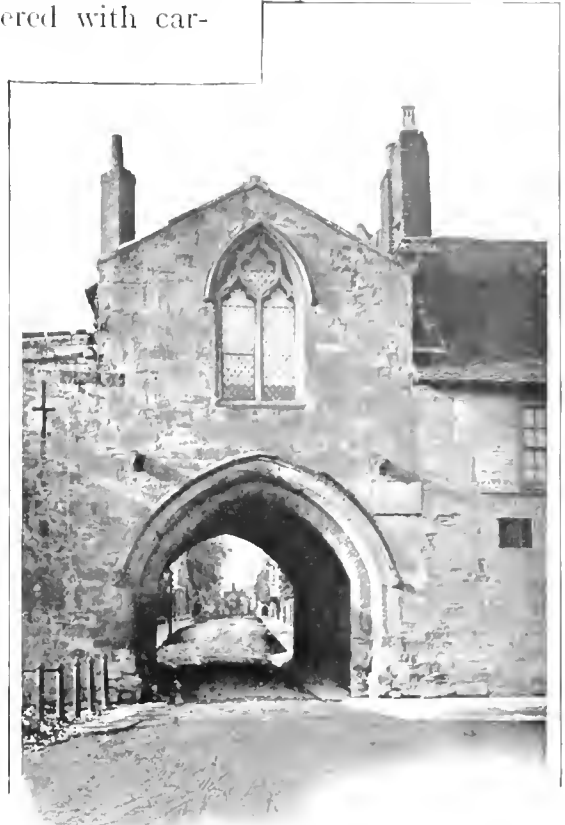
The colour-system of the cathedral which has been so terribly misunderstood—the modern arabesques, for example, are painted upon a white ground; the old ones may still be seen to have been painted upon a deep colouring, making a vast difference in the solemnity of the aggregate effect—was not confined to the inside, but reaches even to the exterior of the church. On the west portal there is an example of what is very rare in this climate—colour on the exterior of the building. Within living memory that door was known as the “Blue

Door." The "restoration" by Wyatt in the eighteenth century removed much of the colour, and the recent work has removed still more; but some slight traces of the blue may still be discerned. The same is true of the arcading of the cloisters, where there is still sufficient evidence before the seeing eye to justify the presumption that their wall-spaces were once covered with cartoons in colour.

The internal arrangement of Salisbury may serve to correct a popular mistake whereby an expression about "the old monks" is so often hazarded in connection with any and every cathedral. There were no monks at Salisbury; and the choir-stalls all placed east of the transept may serve to remind us of the fact. The law is correctly laid down by the eminent French writer, Viollet-le-Duc, that non-monastic churches had their choir-stalls east of the transept, whilst monastic churches had theirs to the west, in the nave, or across the transept. The arrangement at Westminster compared with that at Salisbury is an example of this.

A very singular feature in the internal structure is the plinth, carried all round the church, upon which the great shafts of the arcade rest. Most probably it was intended for a seat; and in the early days it was perhaps the only sitting accommodation provided in the nave. The sermons of those days, preached in the nave, were certainly not less protracted than those of our own time; but most of the hearers must either have stood or have rested the arms and chin upon the crutch-shaped leaning-staff (*reclinatorium*), which was the very rudimentary precursor of the more comfortable arrangements of modern times.

It is said that the doorways, windows, and pillars are respectively equal in number to the months, days, and hours of the year. The statement was accepted by Thomas Fuller, who was a prebendary of Salisbury. "All Europe," he comments, "affords not such an almanac of architecture." And he adds that on one occasion, when he was in the church, he



ST. ANNE'S
GATE.

met a countryman who remarked to him, "I once admired that there could be a church that should have so many pillars as there be hours in the year, and now I admire more that there should be so many hours in the year as I see pillars in the church." A very ingenious reflection, which makes one think that that countryman must have been worth knowing.

Fuller has something to say also of the great transept, which he calls the cross aisle. "The most beautiful and lightsome of any that I have yet beheld," he declares it to be. "The spire steeple (not founded on the ground, but for the main supported by four pillars) is of great height and greater workmanship. I have been credibly informed that some foreign artists beholding this building brake forth into tears, which some imputed to their admiration (though I see not how wondering could cause weeping); others, to their envy, grieving that they had not the like in their own land."

A modern metal choir-screen by Skidmore has replaced a screen which Wyatt constructed out of the ruins of the Hungerford and Beauchamp chantries. Upon the older screen stood the organ which George III. presented to the church—"my contribution as a Berkshire gentleman," his Majesty observed to Bishop Barrington, Berkshire at that time being in the diocese of Salisbury. This instrument, now to be seen and heard in the church of St. Thomas, to which it was given by the Dean and Chapter, has been superseded by one built by Willis, in a case designed by Street. The choir-stalls are compiled of work of various periods, added to by Sir Christopher Wren, and canopied by Wyatt, whose work, however, has been removed. Until Wyatt's day the Lady Chapel was divided from the presbytery, and it was to throw open the one to the other that, instead of repairing the Hungerford and Beauchamp Chapels, he ruthlessly destroyed them. Now, once again, the two are partly separated by the reredos, which, like the high altar, the credence table, and the sedilia, are modern. The triple lancet window, in the east wall of the Lady Chapel, formerly filled with stained glass depicting the Resurrection, after a design by Sir Joshua Reynolds, is now occupied with modern glass which forms a memorial of Dean Lear. On the altar below is a triptych of Sir Arthur Blomfield's designing.

One difficulty always strikes the eye of the intelligent spectator about the inside of Salisbury Cathedral. There seems to be no kind of an elevation where the high altar could have been placed. The floor looks perfectly flat. The difficulty is removed by a reference to some of the French churches. The altar would have stood—not as we see it, at the end of everything—but on a daïs of its own, covered probably with a gorgeous canopy, rich in sculpture and metal work, with its superb corona, as we actually know, suspended before it, and girt with every

circumstance of splendour. The ritual of Sarum demanded that it should stand free of any wall; and its probable position was at the intersection of the lesser, or eastern transept, with the choir, where the decoration overhead of all three arms of the fabric in front of it leads up to the figure of Our Lord in Majesty.

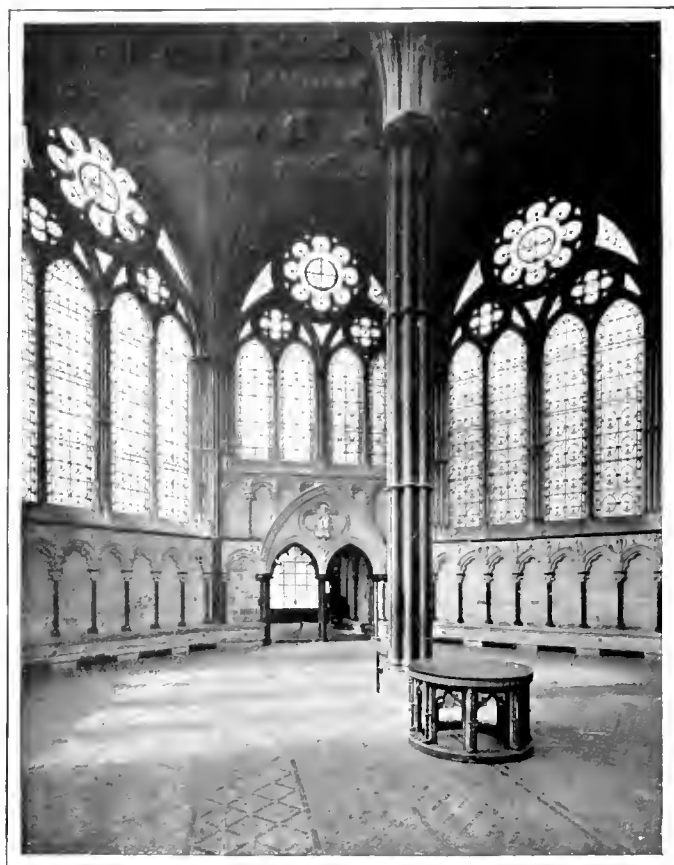
The northern arm of this lesser transept is divided from the presbytery by a screen, which is one of the most beautiful monuments of Early English art still surviving in the cathedral. It was long thought to have been the original screen dividing the choir from the nave. Subse-



THE CHOIR, LOOKING EAST.

quent investigation, however, has shown that this could not have been the case; though from an old print still extant it may be inferred that it served as the choir-screen as far back as the time of the later Stuarts, when a large organ was erected over it by Renatus Harris, the famous organ-builder of the Restoration period. It is well known that after the Fire of London, Renatus Harris supplied organs to many of Sir Christopher Wren's churches; and as Wren was employed upon Salisbury, it is just possible that the transfer of this fine Gothic screen as a facing for the organ loft may have been effected under his influence. Sir Gilbert Scott saw at once that the niches in the screen were meant for seats; and it is matter for learned conjecture as to where these seats were originally required.

The arrangement of the old monuments in two rows on the plinth that runs between the bases of the pillars on each side of the nave is one of Wyatt's "improvements." Among them, on the north side of



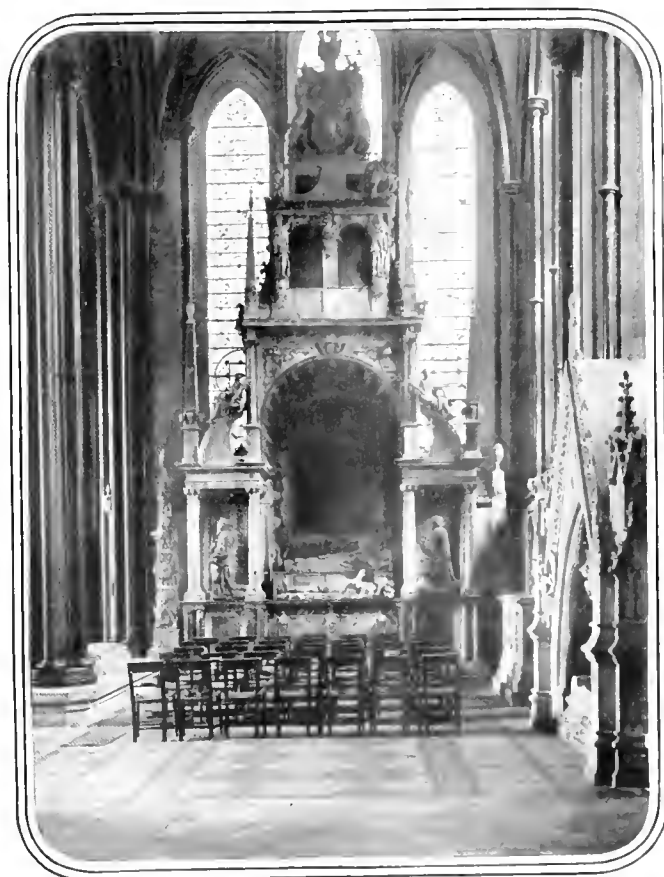
THE CHAPTER-HOUSE.

the nave, is the recumbent figure of the so-called "Boy Bishop." It was the custom of the mediæval Church, for a few days after the children's festival of St. Nicholas, in December, to allow a parody of ecclesiastical pomp on the part of the children, one of the number being actually invested with the mock dignity of bishop. The story went that one such boy died during his term of office, and that this was his tomb. In this case likewise the popular story has been exploded by comparative science. Similar monuments in miniature are found elsewhere; and two explanations of them are

possible. Either there was a fashion at one period of constructing monuments of diminutive size, as there was at other periods of aiming at colossal size; or, what is more probable, the small stone was made to cover the relics of some eminent person when only little of them could be recovered. What if, in the present instance, the eminent person was no less a figure than St. Osmund himself—the nephew of William the Conqueror, the founder of the see, and, in his *Use of Sarum*, the father of the worship of the whole English Church? His relics—what little had survived of them—were certainly collected at the time of his canonisation in 1457, and when no fewer than forty thousand persons came to pass in front of his shrine. There is no trace of any cover for so eminent a treasure either recorded or surviving in Salisbury Cathedral unless it be this unexplained stone.

On the other side of the nave, valuable as a specimen of monumental

art, partly in wood, is the recumbent effigy of William Longespée, first Earl of Salisbury, son of Henry II. and the Fair Rosamund. Originally it was ablaze with colour, which can still be traced in some profusion. Indeed, the whole series of these tombs serves to show that for many generations the old English artists coloured everything. Here at Salisbury it may still be seen that they painted even their alabaster. To another of the monuments on the south side of the nave a tragic interest attaches, for it is believed to commemorate that Lord Stourton who, for the murder of the two Hartgills, father and son, was hanged with a silken cord in Salisbury market-place on the 6th of March, 1556. Until the year 1775 there hung above the tomb a ghastly symbol of this misguided nobleman's fate in the form of a noose of wire. The story is thus quoted in Murray's Handbook to the Cathedrals of England: "On the death of his father, Lord Stourton endeavoured to persuade his mother to enter into a bond not to marry again. The Hartgills, it appears—a father and son, agents of the family—were possessed of much influence with Lady Stourton, and on their refusal to further the designs of her son, he vowed vengeance against them, and commenced a system of persecution which was only to end with their death. This had continued for some time, and the Hartgills had been frequently waylaid and maltreated by ruffians hired for the purpose, when they sought redress at law, and obtained a verdict against Lord Stourton, who was sentenced to be fined and imprisoned in the Fleet. After a while, however, he was allowed to revisit his country seat, upon entering into a bond to return. It was then that he sent to the Hartgills, desiring them to meet him to be paid their fine, and this they consented to do at the



MONUMENT OF EDMUND EARL OF HERTFORD (SON OF THE PROTECTOR SOMERSET) IN THE SOUTH CHOIR AISLE.



BISHOP DOUGLAS (1791-1807).



BISHOP BURNET (1689-1715).

BISHOP CAMPEGGIO
(1524-35)

sanctuary of Kilming-
ton Church. On the
day appointed they
arrived, a table was
placed on the grass,
and the business com-
menced; but it had
not proceeded far
when, at a signal from
Lord Stourton, the
Hartgills were seized
by armed men and
pinioned, Lord Stour-
ton himself assaulting
with his sword the

young wife of the son. They were
then hurried to a house called Bon-
ham, two miles distant, and again,
in the dead of night, brought to a
field adjoining Stourton, and there
knocked on the head, Lord Stourton
himself standing at his gallery door
to witness the deed. The bodies
were then brought into the house,
their throats were cut, and they
were buried in a dungeon. But the

disappearance of the Hartgills soon led to the dis-
covery of these bloody doings, and Lord Stourton
was committed to the Tower." With Lord Stourton

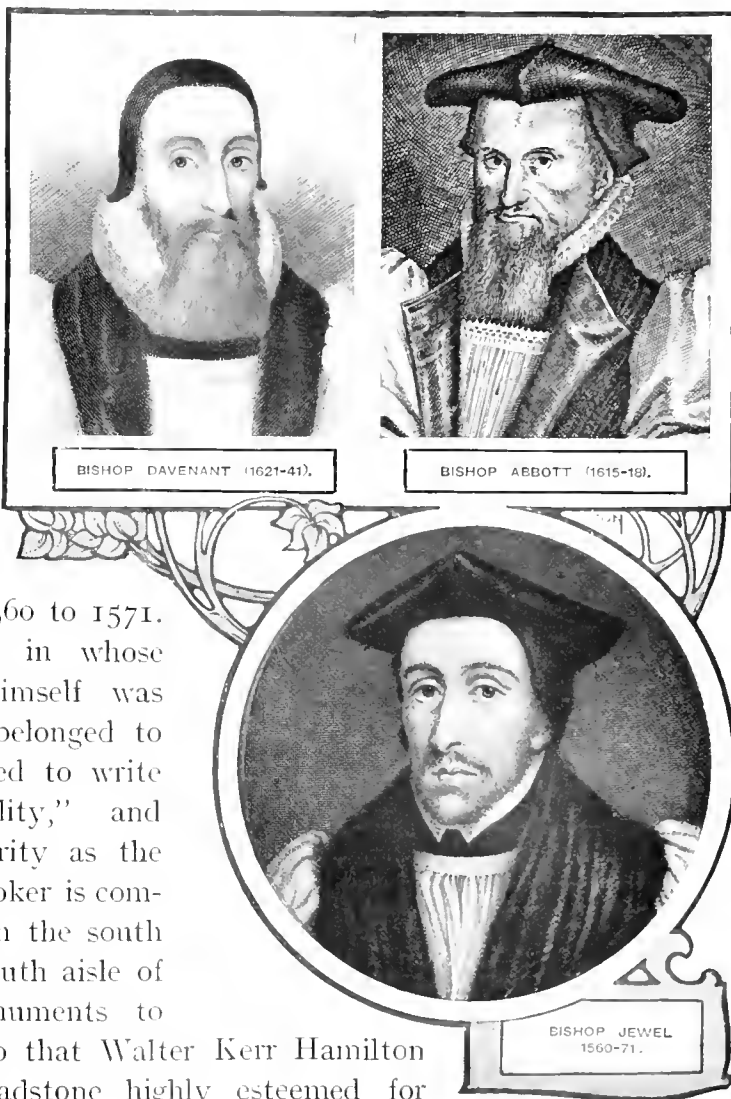
four of the men who took part in this brutal murder were hanged.

Next to the Stourton monument is the effigy of Robert Lord Hunger-
ford, wearing a suit of fifteenth-century plate armour; and next to this,
again, is a tomb which contains the bones of Bishop Beauchamp, founder
of the beautiful chapel which Wyatt destroyed. When the chapel was
made away with the Bishop's tomb was lost or mixed up with name-
less sepulchres. Other tombs on the south side of the nave are ascribed
to more ancient bishops, but the identifications are for the most part
doubtful. A modern memorial in the nave, on the south wall, takes
the form of a tablet to Henry Fawcett, the blind Postmaster-General,
a native of Salisbury, who died in 1884.

In the north arm of the great transept are three monuments by
Flaxman, of which Dr. Waagen remarks that, though there is nothing

extraordinary in the design, "the workmanship is good, and there is real feeling in the heads." Here, too, is a specimen of Chantrey's work—a full length portrait figure of the first Earl of Malmesbury, him of the Letters and Journals; and a memorial of John Britton, the antiquary, placed here, in the cathedral of his native county, by the Royal Institute of British Architects in the year of his death, 1857. A more recent monument commemorates that enthusiastic lover of nature, Richard Jeffries. In the north choir aisle are two recumbent figures represented as skeletons. Until the restoration of a few years ago, only one of these tombs was exposed to view, and it was popularly believed to be the monument of one who had reduced himself to a state of emaciation by excessive fasting. This view received a severe shock when the removal of the old fittings of the choir disclosed a second tomb of similar character. Such monuments exist, moreover, in other churches; and they belong, in fact, to a period when it was the fashion to represent the mortality of man in this ghastly form. In this part of the church, too, is a marble slab that commemorates Bishop Jewel, the author of the "Apology for the Church of England,"

who held the see from 1560 to 1571. Among the poor boys in whose studies he interested himself was one who, like himself, belonged to Devonshire, and who lived to write the "Ecclesiastical Polity," and became known to posterity as the "Judicious Hooker." Hooker is commemorated by a tablet in the south choir transept. In the south aisle of the presbytery are monuments to two more bishops—one to that Walter Kerr Hamilton (*d.* 1869) whom Mr. Gladstone highly esteemed for

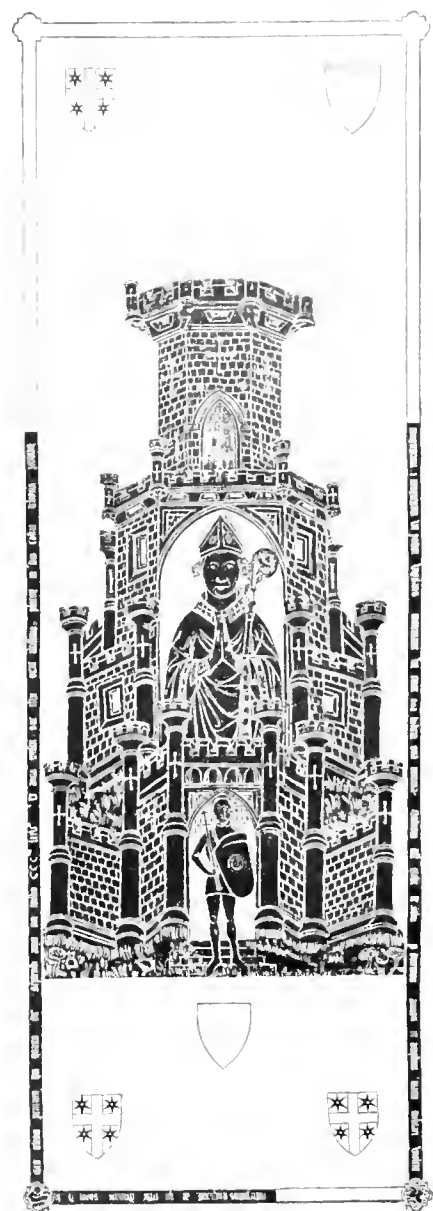


his piety, the other to George Moberley (*d.* 1885), formerly headmaster of Winchester. Among monuments not yet mentioned is one of Bishop Ayscough, who was beheaded by a mob at Edington in the year of the Jack Cade rebellion (1450), and another—a very imposing one—that com-

memorates Edmund Earl of Hertford (son of the Protector Somerset), and his wife Catherine, sister to Lady Jane Grey. Its splendours of gold and colouring were restored by the late Duke of Northumberland.

The exterior length of the church is 473 feet, the interior length 449 feet. The nave is 229 feet long, the choir 151 feet, and both nave and choir are 52 feet in breadth and 81 feet in height. The principal transept is 204 feet in length by 50 feet, and the height is the same as that of the choir and nave. The height of the tower and spire, as we have already said, is 404 feet.

One of the worst of Wyatt's outrages at Salisbury was the wanton destruction of the bell-tower, which stood at the north-west angle of the Close, and was only a little later in date than the church itself. The cloisters, on the south-west of the cathedral, are among the most perfect and most beautiful in the country; the garth they enclose is 140 feet square. The upper storey of part of the eastern arcade is used as the library, which contains many precious MSS. and printed books, besides its chief treasure, the original MS. of St. Osmund's "Sarum Use." The Chapter-house, entered from the eastern walk of the cloisters, and built, as we have seen, late in the thirteenth century, is an octagon, fifty-two feet in height and fifty-eight feet in diameter, the groined roof sup-



BRASS IN THE EAST TRANSEPT SHOWING
BISHOP WYVILLE AND HIS CHAMPION.

(From a rubbing by E. Doran Webb, Esq.)

ported by a centre pillar, the interior walls surrounded by a stone bench, with canopied niches.

The Deanery, over against the west front, is a charming old house, and near it is what is known as the King's House, an early

fifteenth-century mansion, now used as a Training College, in which more than one of our monarchs is said to have lodged. The Bishop's Palace, begun by Bishop Poore, and representing many styles, stands in a fine old garden with a fish-pond; and its walls are hung with portraits of all the Bishops of Salisbury from the Restoration downwards—most of them, however, copies. St. Anne's Gate, of which we give a view, is in the southern angle of the Close; the High Street Gate is in two storeys, with a figure which is usually identified with Charles I.; of the Harnham Gate only an embattled archway has survived. Between



THE CLOISTERS.

Harnham Gate and the bridge of that name is the Hospital of St. Nicholas, a picturesque old house which forms a haven of refuge for twelve persons. Its charter of endowment was issued from the castle of Old Sarum in 1227. The Church House was originally styled Audley House, and was the property of the second Earl of Castlehaven, at whose execution, which his son was instrumental in procuring, the Bishop of Salisbury came in for a share of his property.

The roll of Bishops of Salisbury contains few names of national eminence. Since the Reformation the two most distinguished diocesans have been John Jewel and Gilbert Burnet. Of the former, the great champion of his Church against the Romanists on the one hand and the Puritans on the other, Thomas Fuller's praises are certainly not wanting in enthusiasm. "It is hard to say," he writes, "whether his soul or his ejaculations arrived first in heaven, seeing he prayed dying and died praying." Bishop Burnet's many-sided ability and force of character and courage are not to be disputed, whatever may be thought of his discretion. It is to be remembered to his honour that, Protestant protagonist as he was, he incurred the dislike both of the Court and of the extreme anti-Popery faction by deprecating the persecution of Roman Catholics during the Popish Plot, and that he remonstrated with Charles II. upon that monarch's evil life. He was a much-married bishop, nor was there any lack of wisdom in his choice, for his first wife was remarkable for her beauty, the second for her wealth, and the third for her piety. Robert Abbott, who

ruled the see from 1615 to 1618, was the elder brother of George Abbott, Archbishop of Canterbury, and was one of the greatest preachers and most vigorous controversialists of his age. Bishop Davenant represented the Church of England at the Synod of Dort in 1618, and later had to vindicate himself from an accusation of Calvinism before Archbishop Laud. John Douglas was one of Hume's assailants in the controversy about miracles. Among earlier bishops, Lorenzo Campeggio, a native of Bologna, was the Papal legate to England to determine the divorce suit between Henry VIII. and Queen Catherine, and was preferred to the see in 1524. To Robert Hallam belongs the glory of championing the cause of ecclesiastical reform at the Council of Constance in 1414, and of condemning the death penalty as a remedy for heresy, his maxim being that "God willeth not the death of a sinner, but rather that he should be converted and live." When the immorality of Pope John XXIII. was exposed before the Council, Hallam, in a burst of righteous indignation, declared that "the Pope deserved to be burnt at the stake"; and he was the Emperor Sigismund's right-hand man in asserting the civil supremacy. Dying at Gottlieben Castle in 1417, he was buried in Constance Cathedral, where a cross to his memory is still to be seen.



ANCIENT EPISCOPAL TOMB IN THE NAVE.

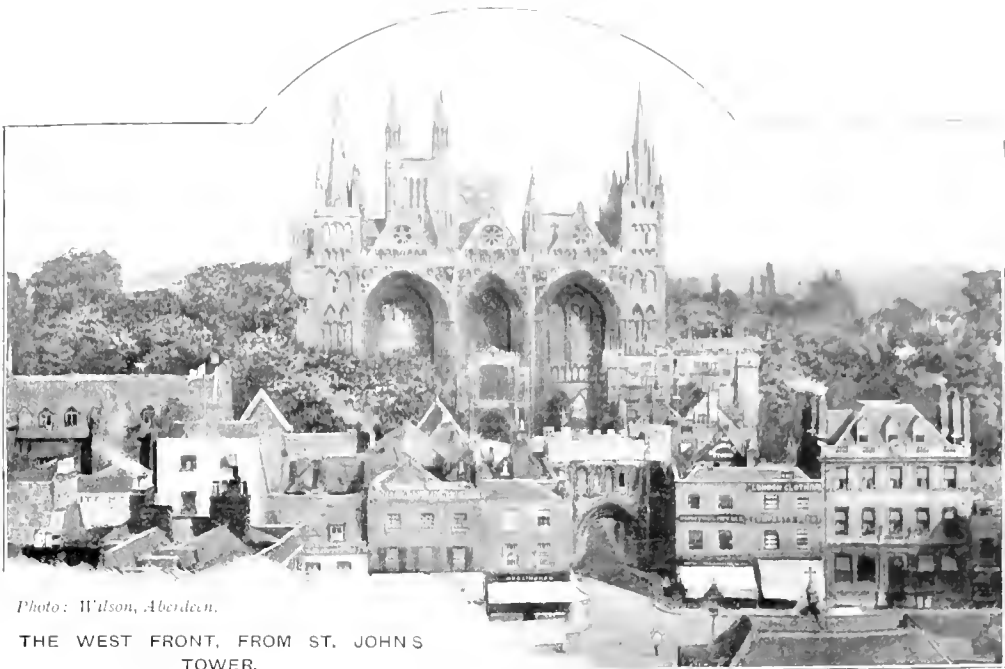


Photo: Wilson, Aberdeen.

THE WEST FRONT, FROM ST. JOHN'S
TOWER.

PETERBOROUGH.

The Name—The First Abbey—The Second—Hereward the Wake—Abbot John Begins the Present Cathedral—Its Growth—The West Front—The Lantern Tower—The Interior—Continuity of the Style—The Choir—The Ceilings—Havoc Wrought by the Puritans—Grave of Catherine of Aragon—Where Mary Queen of Scots was Buried—"Old Searlett"—The Monks' Stone—Bishops of Peterborough—Fittings of the Church—Dimensions—The Precincts—Deans and Abbots.

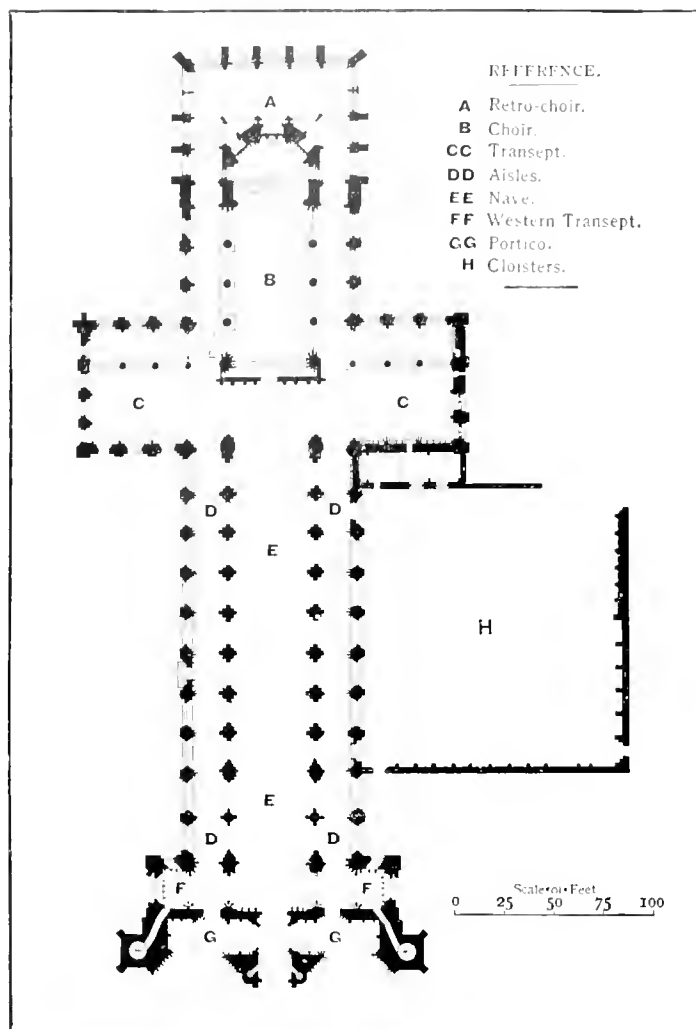
IT is fitting that the city of Peterborough should owe its present name to the patron saint of the abbey which was founded on the edge of the fens in the seventh century, for there can be little doubt that the monastery was the cause of the town. At first, however, the rude village that clustered round the foundation of Peada, the eldest son of Penda, King of the Mercians, was known as Medeshamstede, the homestead in the meadows; but when the monastery was rebuilt, in the tenth century, it came to be known as Burgh, or Burgh St. Peter's, and ultimately as Peterborough.

The story of Peterborough Cathedral is not the least interesting of those recounted in these pages. The first of the three abbey churches, the one built by Peada, when he succeeded his father as king, has disappeared, leaving not a wrack behind. But it is said that the stones used in the foundations were of such magnitude "that eight yoke of oxen could scarce draw one of them," and if this is so, the building was probably, for that age, of large dimensions. This church was entirely destroyed by the Danes in the year 870, in the time of the

seventh abbot, who was killed in the attack, together with the whole of his monks. It was not until a century had gone by that King Edgar, moved to the act of piety by the story of the desolation of

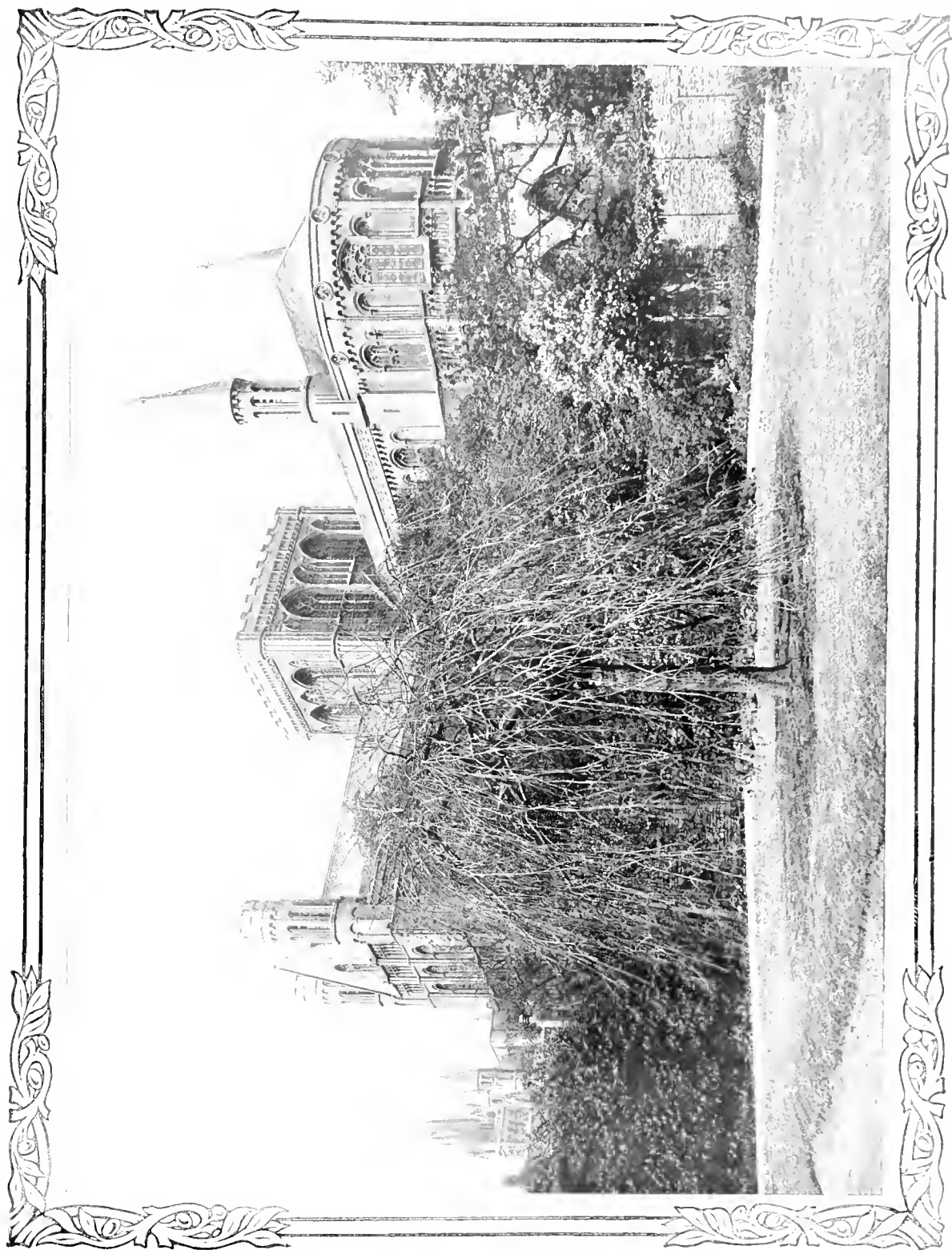
the place, began to build the second church, the work being carried on by Ethelwold, Bishop of Winchester; and when it was finished, in 972, the King, with the Archbishops Dunstan and Oswald and a great company of nobles and clerics, came to gaze upon it, and gave to it a new charter, confirming all the former privileges. It was now dedicated, not to Saints Peter, Paul, and Andrew, as its predecessor had been, but to St. Peter alone.

After the Conquest, St. Peter's Abbey was assailed by Hereward the Saxon, who joined hands for the occasion with the Danes against the hated Normans. It is said that before this Hereward had had the Norman abbot of St. Peter's in his power,



PLAN OF PETERBOROUGH CATHEDRAL

but had released him on the condition of his abstaining from further hostilities against the Saxon outlaws, and that it was by way of revenge for the abbot's breach of the compact that Hereward now attacked the monastery, despoiled it of all its treasures, and left nothing standing except the church. Of this, however, the days were numbered, for in 1116 it was destroyed by fire, and with it the dwellings of the townsfolk. Legend traces the calamity to an intemperate invocation by the abbot, who in his anger, because the bakehouse fire would not burn and his meal was delayed, consigned the monastery to the mercies of the Arch-Enemy. In 1887, when the lantern tower of the present minster was



PETERBOROUGH CATHEDRAL. FROM THE SOUTH-EAST.

being rebuilt, the foundations of the church which perished nearly eight hundred years ago were unearthed, and it was then discovered that the east end of it was almost beneath the east wall of the south transept of the present church, and that the one building was just about half the size of the other.

In the year after the fire Abbot John of Seez set about the work of rebuilding, but did not live to see it very far advanced, nor was much progress made under his successor, who, according to the Anglo-Saxon Chronicle, was "a drone in a hive," and would do nothing but eat and drink and sleep; and it was not until about 1140 that the Benedictine monks were able to worship in their new church, and to deposit in it the relics of the blessed St. Peter. At this time only the apsidal choir with its aisles, and the eastern side of the transept, were finished. In 1155 Abbot William de Waterville resumed the building of the transepts, and reared three stages of the great tower and two bays of the nave. During the last quarter of the twelfth century the nave was in progress, and when it was completed Abbot Andrew added to it a transept at the western end—a feature possessed by none other of our cathedrals, though, as Mr. Bumpus points out in one of his volumes, it was a favourite device of Rhenish architects about this period. Finally, in the first half of the thirteenth century, the west front was added, and then, in 1237, the church, which had taken nearly a hundred and twenty years to build, was solemnly consecrated by Bishop Grossetête of Lincoln and Bishop Brewer of Exeter. All this while the Abbot of St. Peter's, a Peer of Parliament, had exercised despotic sway over the hundred of Peterborough; proclaiming and controlling markets and fairs, being his own lawgiver, and keeping his own gaols for the incarceration of those who obeyed not his behests. It is recorded that "all, of what degree so ever," who entered the great gate of the monastery did so barefoot, and it is no wonder that the town figures alliteratively in an old rhyme as "Peterborough the proud." It figures also in modern poetry, for a beautiful picture of the town and cathedral, at the time the spires were being added to the portico, is drawn by William Morris in "The Earthly Paradise":

"I, who have seen
So many lands, and 'midst such marvels been,
Clearer than these abodes of outland men
Can see above the green and unburnt fen
The little houses of an English town,
Cross-timbered, thatched with fen-reeds coarse and brown,
And high o'er these, three gables, great and fair,
That slender rods of columns do upbear
Over the minster doors, and imagery

Of kings, and flowers no summer field doth see,
Wrought in these gables. Yea, I heard withal,
In the fresh morning air, the trowels fall
Upon the stone, a thin noise far away :
For high up wrought the masons on that day,
Since to the monks that house seemed scarcely well
Till they had set a spire or pinnacle
Each side the great porch."



THE CATHEDRAL FROM THE NORTH-WEST.

We have not yet told the full story of the building of the church of St. Peter's monastery. When the last quarter of the thirteenth century was about to dawn a spacious Lady Chapel was begun on the east side of the north transept, from which it was entered. Only a few traces of this structure are now to be seen, for at the Restoration it was demolished to provide materials with which the damage done to the cathedral by the Puritans might be repaired. The north-western campanile, which rises into graceful pinnacles over the junction of the western transept with the aisle, is of about the same date as the Lady Chapel; but there is no record that the corresponding tower on the south-west was ever carried higher than the base. In the fourteenth century the lantern tower, to which a fourth stage had probably been added, appears to have betrayed signs of insecurity, for a lighter lantern was substituted, and above it was reared a wooden octagon. To this century also belongs the south-west spire of the portico—not

to be confused with the south-west tower, previously mentioned—as well as the central porch, with the parvise above it. In the fifteenth century so many of the windows as still remained unaltered from the Norman

pattern were filled with Perpendicular tracery, and to the apse of the choir was added what is still styled the New Building, a rectangular structure of which the side walls are a continuation of the walls of the choir aisles. So about the end of the fifteenth century was at last completed by Abbot Kirton the work begun by Abbot John of Secz four hundred years before.



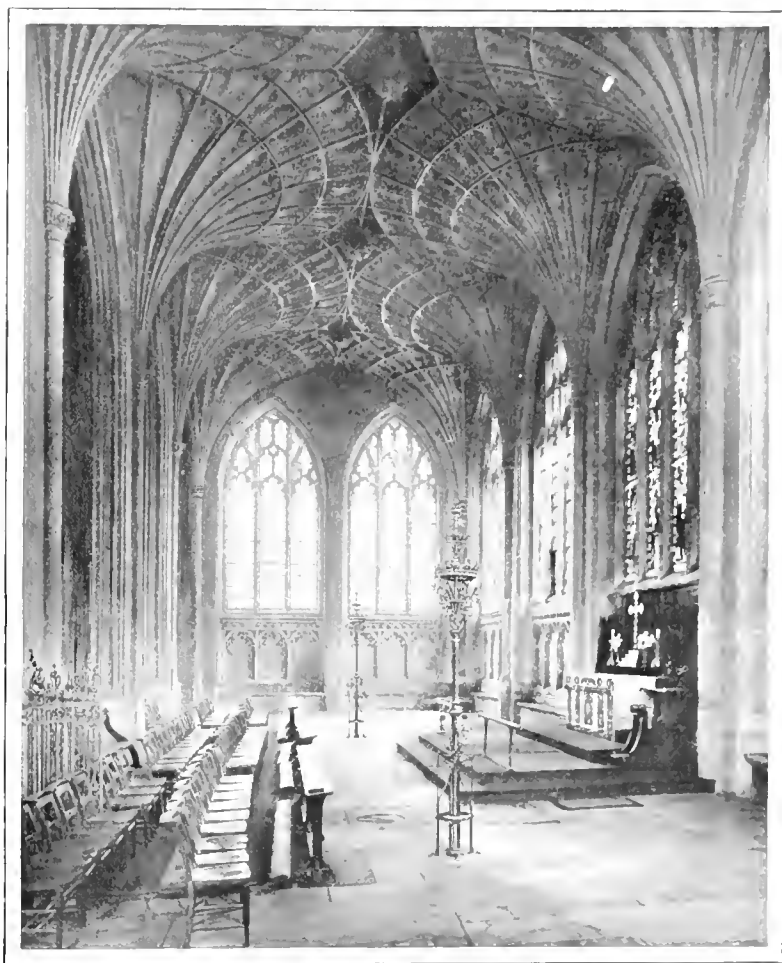
THE BISHOP'S THRONE.

By general consent the finest feature of the cathedral is the magnificent Early English west façade, which is really a porch rather than a front, for it is outside the western wall of the cathedral. "As a portico," says Fergusson in his "Handbook," "the west front of Peterborough is the grandest and finest in Europe"; and another high authority, E. A. Freeman, declares it to be "unique," and describes it as "the noblest conception of the old Greek translated into the speech of Christ-

endom." Of the spires at the angles, that to the south is by far the more beautiful. It is of early fourteenth-century work, and some feet loftier than its fellow, which was erected from eighty to one hundred years later. The graceful combination of pinnacles and spirelets at the foot of the south-west spire is, as a work of art, the most beautiful thing to be seen in Peterborough. But glorious as is this western front, it has some blemishes, detected at once by the artistic eye. The central gable is a true one, being the termination of the nave roof; but the side ones are to a certain extent a deception, for they have only smaller roofs built on purpose for the gables. And the insecurity of the whole, unsupported by any buttress on the west, is manifest, although the stability of the central arch was improved by the erection beneath it of a porch and parvise, of which we have already spoken. A few years ago (1896) the portico was pronounced

by expert authority to be in a positively dangerous condition, and after a good deal of outcry from those who maintained that reparation was all that was necessary, the arches were reconstructed under the direction of the late J. L. Pearson, who died before the work was completed. As the work proceeded it was found that it had been begun not a day too soon. The mortar was mere powder, and many of the stones were removed by hand, without the use of tools. The work was done in the most conservative spirit, and all but a few of the stones which were hopelessly perished were used over again. This was not Pearson's first connection with the cathedral. In 1882 the central tower, which five hundred years before had shown signs of instability, was found to be "in a state of movement," and he at once began the work of rebuilding it on the same lines as before, except that he omitted the pinnacles with which it was disfigured at the end of the eighteenth century. It was in the course of this work that the foundations of King Edgar's church were discovered; and a crypt was constructed, so that the remains might always be open to inspection.

But the portico is not the only interesting and beautiful feature of the exterior. The western transept is noticeable for the arcading of its towers, and for the great windows beneath; and there is more beautiful arcading on the west side of the northern limb of the eastern transept, while on the north side of the church are such excellent examples

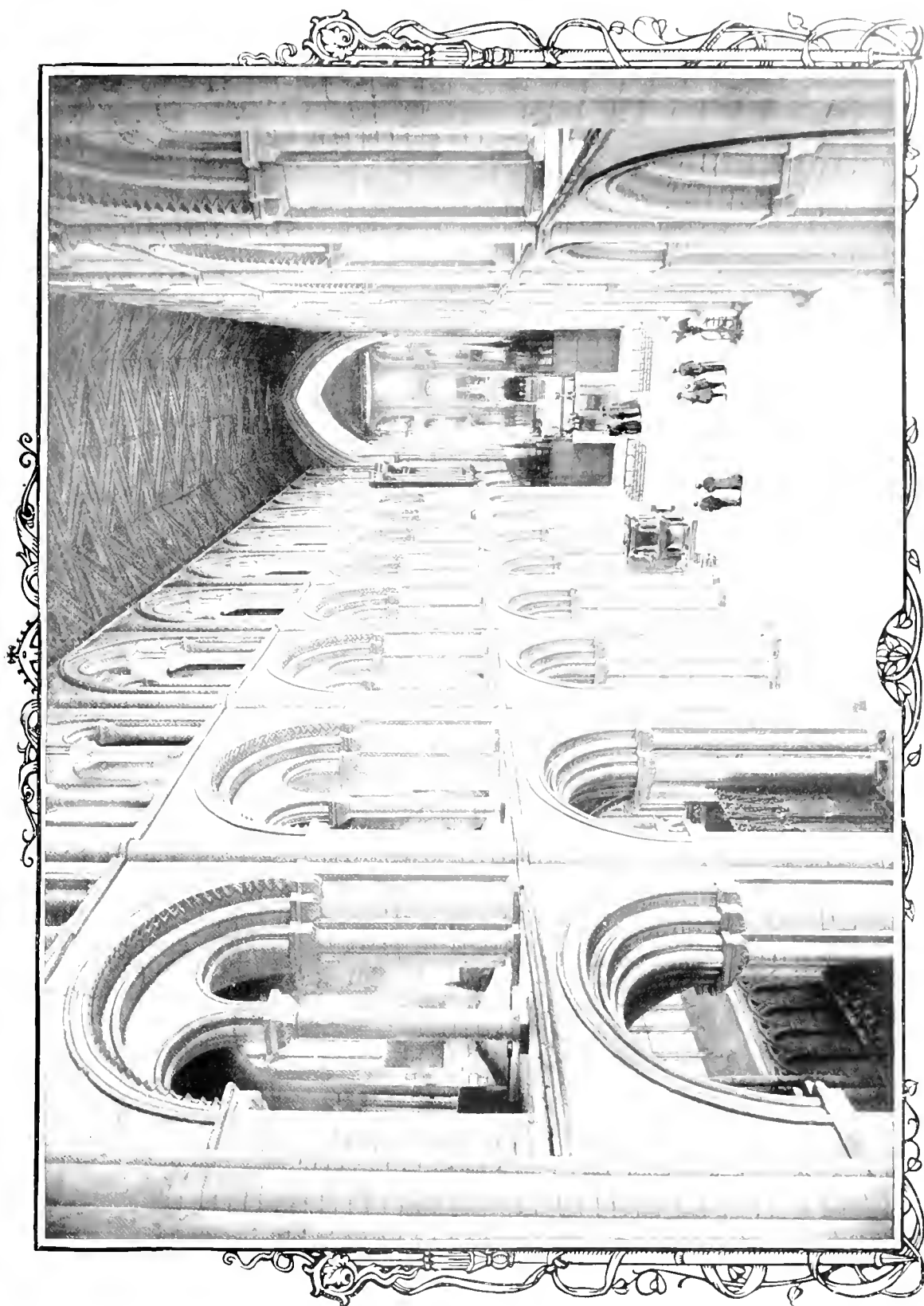


THE NEW BUILDING.

of Norman work as the Dean's door, which gives entrance to the nave. The New Building, too, is full of dignity and architectural charm, and, though erected so long afterwards, harmonises admirably with the apse to which it was attached. The portico, as we have seen, was an afterthought, and so also was the western transept, for the building was meant to terminate with two towers, at a distance of three bays east of the present front. Evidences of this are still to be seen in the increased size of the nave piers which were constructed to support the towers; in the greater thickness of the aisle walls at the same place; and in other indications, easily to be discerned by close inspection. It is not improbable indeed that the towers were actually erected; but of this the proof is not conclusive.

With the single exception of Norwich, we have in Peterborough the most *complete* Norman church left in England, though in point of grandeur both may be inferior to Durham. The essentially Norman character of Peterborough is best appreciated from within. Viewed from the west end of the nave, the interior conveys in peculiar degree an impression of proportion and dignity, and as one wanders on from nave to transepts, from transepts to apse, one marvels at the striking unity of the Norman work. The continuity of style is indeed the main charm of the interior. True, even here, in many of the details, such as the bases of the piers towards the west, and the heads in the arcades of the aisle walls, we are not without reminder that as the erection of the nave proceeded the fashion in architecture was changing; but happily, in a structural sense, the nave of Peterborough was finished in the same style as that in which it was begun. It is only when we turn our attention to the western transept that we see any structural departure from the Norman type, in arches which are pointed instead of being semicircular, though even these are covered with characteristic Norman mouldings.

The nave consists of ten bays, the choir of only four; but the ritual choir now extends into the nave, as it did from the beginning until, in 1827, the choir was furnished with new fittings by Edward Blore, who packed them all into the eastern limb of the church, much to its disfigurement. The stone ceiling of the nave and transepts is still flat, for at the time it was built architects had not learnt to vault wide spaces; but when the lantern tower was first rebuilt, in the fourteenth century, the sides of the ceiling were sloped sufficiently to enable them to clear the summit of the western arch of the lantern, which, like the eastern arch, had been changed from round to pointed. Of the choir, the wood roof, dating from the Perpendicular period, is flat in the centre, but has curved sides descending to the Norman shafts;

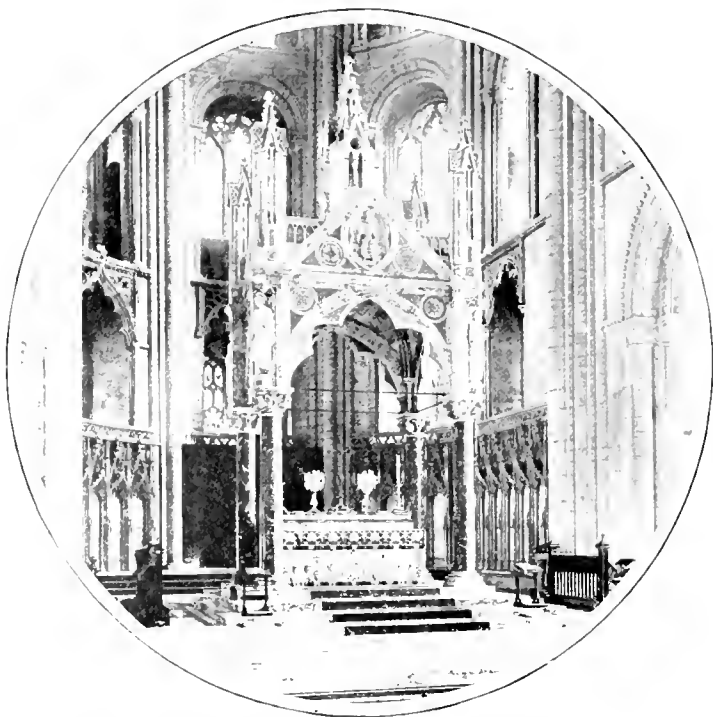


PETERBOROUGH: THE NAVE, LOOKING EAST.

and like that of the nave, it is painted. The roof of the apse, also painted, is quite flat, and therefore rather lower than that of the choir. Of the New Building the roof has beautiful fan tracery, not unworthy of comparison with that at King's College, Cambridge, though on a smaller scale.

Among our cathedrals Peterborough is poor both in ancient fittings and in monuments. At the Reformation it fared well, for while many other abbey churches were dismantled or sold or conferred upon favourites, Peterborough, with the monastic buildings, was spared by the King, and converted into a cathedral, because in it had been buried his divorced wife, Catherine of Aragon. The story goes that when it was suggested to Henry that it would be a kingly and gracious thing to rear a noble monument to her memory, he replied that he would leave her one of the goodliest monuments in Christendom. But in the Civil Wars the Puritan zealots did their best to make up for the slackness of the Reformers. The ancient records of the church, with very few exceptions, were burnt; the elaborate altar-screen was laid low; the painted roof of the choir defaced; the tombs and monuments and brasses were nearly all demolished; the stained-glass windows broken; and the cloisters, which had an unrivalled series of such windows, completely wrecked. Through the influence of Oliver St. John the building itself again escaped demolition or alienation, and was assigned to the townspeople

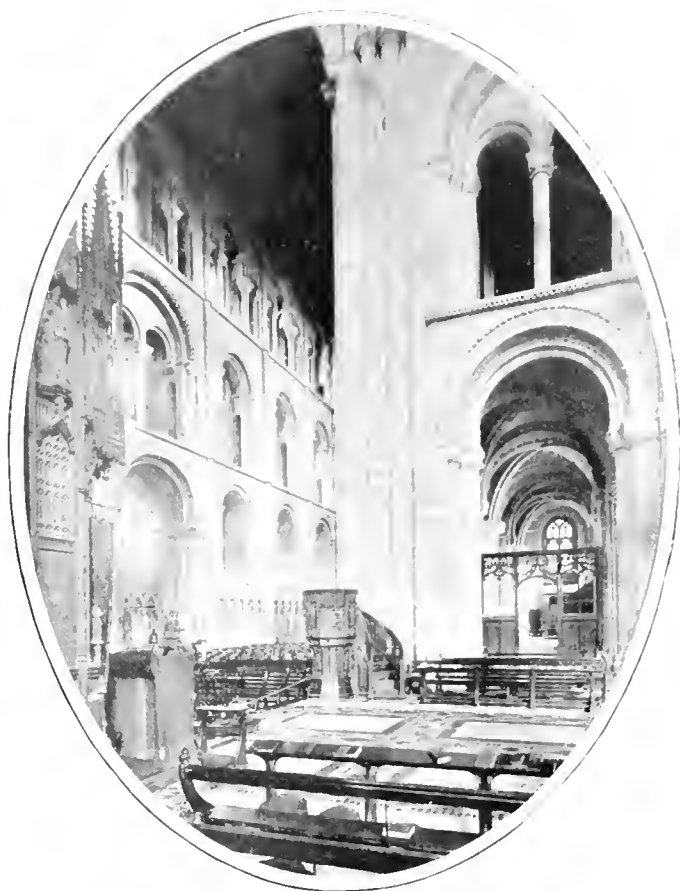
for a workshop as well as for worship. It was with difficulty, after the recent mischief, that the needful repairs were made; and the Lady Chapel, as we have said, was taken down to supply materials for this purpose. One strange memory of this desolation is yet to be seen. At the south of the apse, in the New Building, are the remains of a handsome monument, erected by Sir Humphry Orme, as was not unusual in those days, to commemorate himself



THE REREDOS.

and his family. He lived to see it destroyed. And it can still be seen as it was left after mutilation by the axes and hammers of the soldiery. Near this is the solitary instance in the cathedral of a monument of any size and pretension; it has a life-size figure in marble of Thomas Deacon, a great benefactor to the town, who died in 1721.

The simple table monument which long covered the tomb of Queen Catherine in the north choir aisle has disappeared, and nothing now is left but a plain body stone in the floor, with a small broken brass plate, a few inches long, which when perfect bore the simple words, "Queen Catherine, A.D. M.D.XXX.VI." When a few years ago this stone was removed, a few slabs of the original monument were discovered, buried beneath the surface. Catherine's daughter, Mary, in her will directed "that the body of the vertuous Lady and my most Dere



THE NORTH TRANSEPT AND MORNING CHAPEL

and well-beloved Mother of happy memory, Quene Kateryn, which lyeth now buried at Peterborowh," should be removed and laid near the spot where she herself was to be buried, in Westminster Abbey; but her behest was never fulfilled, and Mary lies not with her mother but with the sister whom she little loved. Another Queen who was buried at Peterborough will no longer be found here. In 1587 the headless body of Mary Queen of Scots was brought hither from Fotheringhay and interred with much pomp in the south choir aisle, in a position corresponding with the tomb of Queen Catherine in the north aisle; sixteen years later her remains were removed to Henry VII.'s Chapel at Westminster by her son, James I., who reared over them a sumptuous monument.

For both Queen Catherine and Queen Mary the graves were dug

by the "old Scarlett" who, dying in 1594, at the age of ninety-eight, is commemorated in the west transept by a picture in which he is represented with a spade, a pickaxe, keys and a whip; at his feet lies a skull, and over his head are blazoned the arms of the cathedral. Beneath the picture, which is a copy of an older painting, are these lines:

"You see old Scarletts picture stand on hie
 But at your feete there doth his body lye
 His gravestone doth his age and death time show
 His office by theis tokens you may know
 Second to none for strength and sturdye limm
 A scarbabe mighty voice with visage grim
 Hee had inter'd two queenes within this place
 And this townes householders in his lives space
 Twice over: but at length his one turne came
 What hee for others did for him the same
 Was done: no doubt his soul doth live for aye
 In heaven: though here his body clad in clay."

To the archæologist the most interesting monument at Peterborough is one which, formerly in the churchyard, is now preserved in the New Building. It is a coped stone, about three feet long by one foot thick, and between two and three feet in height. By tradition, as well as by description in the annals of the abbey, this stone was erected as a memorial of Abbot Hedda and the monks killed by the Danes in 870. This date indeed is on the stone, but it was added at some later time. On each side are carved six figures in monastic dress; but one has the cruciform nimbus of the Saviour. The rude ornamentation of the sloping sides of the head is the work of a period some years before the Conquest, though we may hesitate to assign to the stone so early a date as the ninth century. Of five other effigies of abbots to be seen, one only can with certainty be identified. In 1830 some remains were discovered in a stone coffin beneath one of these effigies, and a small piece of lead was found on which were the words "Abbas Alexan," a reference to Alexander of Holderness, who died in 1226. The latest in date of these effigies is that which has suffered most in appearance, owing to its soft material, while the more ancient ones, being of Purbeck, or some other hard marble, have their mouldings and ornaments, and mostly their features, as clear as ever.

Three Archbishops of York are interred at Peterborough. Two of these, Elfricus and Kinsius, had been monks of the house, and Kinsius was chaplain to Edward the Confessor; to them there is no monument. The third is Bishop William Connor Magee, who survived his translation to York only a few months. A massive cross, of Irish marble,

has been erected over his grave in the churchyard, and in the south aisle of the choir he is commemorated by a monument of pure white marble. Fourteen bishops lie within the church or in the churchyard, among them Richard Cumberland, the philosophical writer; White Kennett, the indefatigable antiquary; John Hinchcliffe, Master of Trinity College,



THE CHOIR, LOOKING EAST

Cambridge; Spencer Madan, the poet Cowper's first cousin; and Herbert Marsh, author of many controversial works. Two of the bishops, William Lloyd, afterwards of Norwich, and Thomas White, were deprived of their sees as Non-jurors.

Of ancient inscriptions the church has singularly few. Those that escaped the fury of the Civil War in the seventeenth century fell victims to an indiscriminate zeal for repaving in the eighteenth. Fragments of five or six pre-Reformation inscriptions at most can now be seen, and of these the only perfect ones have been laid bare in recent years.

The fittings of the choir, designed by Blore in the second quarter



of the nineteenth century, had to be removed when the lantern tower was rebuilt in the 'eighties, and were never replaced, furniture at once more beautiful and more congruous, of Pearson's designing, being substituted for them, and placed in the two most easterly bays of the nave, so that the east transept is now available for the congregation, while the architectural choir forms a presbytery. The Bishop's throne and the pulpit, both of them elaborately carved, as well as the canopied reredos, at the curve of the apse, were also designed by Pearson. The lectern in the choir is ancient. In the nave the only furniture is a lectern suggested by that in New College Chapel, Oxford, and a pulpit of red Mansfield stone designed by E. M. Barry, both of

them presented to the cathedral when Sunday evening services were first held in the nave, in 1859. The organ, the gift of an anonymous donor, is a new one, by Hills, and was built at a cost of £4,400; the mosaic pavement in the choir was laid down at the charges of the late Dean Argles and Miss Argles.

The interior length of the church is 426 feet, of which the nave occupies 266 feet and the choir 163 feet; the length of the great transept (from north to south) is 185 feet. The nave (with the aisles) is 79 feet in breadth and 78 feet in height, and the choir and great transept are of the same height, while the transept is 58 feet broad.

The precincts of the cathedral are uncommonly picturesque. The Norman gateway, built by Abbot Benedict in the twelfth century, and encased with Perpendicular work, is entered from the market-place. On the left hand are the remains of the late Decorated Chapel of St. Thomas of Canterbury, who was here held in high esteem, many relics, such as paving-stones from the spot where he fell, parts of his dress, and drops of his blood, having been brought hither from Canterbury by Benedict, a monk of Christ Church at the time of the murder, afterwards Abbot of Peterborough, as we have related in our account of



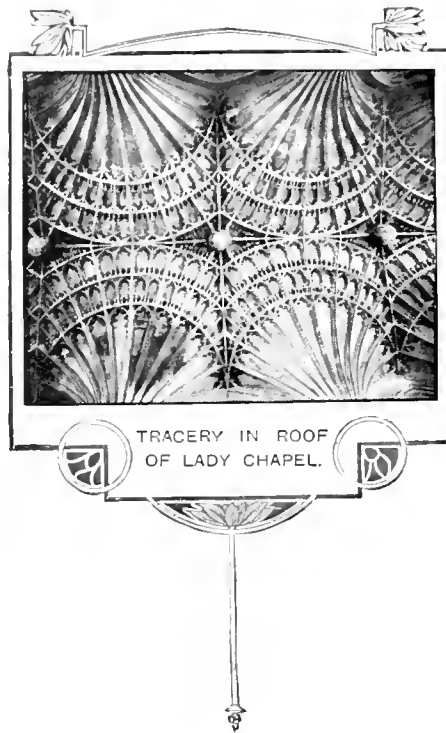
Canterbury Cathedral. On the right is a vaulted chamber, which was once used as a gaol for the Lord Abbot's prisoners. Nearer the Palace grounds is a fine gateway, over which is the Knights' Chamber, a fine example of Early English work. Beyond this, all on the south side of the cathedral, are the fine gateway of the Deanery, the ruins of the Infirmary, the Laurel Court, and the Bishop's Palace. In the Laurel Court can be traced remains of two different sets of cloisters, of the lavatory, and of a wall of older date than the present church. Of the refectory, what is left is to be found in the grounds of the Palace.

We have already had something to say of the Bishops of Peterborough; of the Deans, it may be remarked that no fewer than fourteen were advanced to the episcopal dignity, including John Cosin, of Durham; Edward Rainbow, of Carlisle; Simon Patrick, of Chichester and Ely; Richard Kidder, of Bath and Wells; Charles Manners Sutton, of Canterbury; James Henry Monk, of Gloucester; Thomas Turtton, of Ely; John James Stewart Perowne, of Worcester. James Duport, Professor of Greek at Cambridge, and Thomas Nevill, Master of Trinity, were also Deans here.

In this connection it may be pointed out that many of the Abbots of Peterborough were men of commanding influence in the councils of the nation, a race of statesmen and warriors. Four of them became archbishops or bishops. One of them, Adulphus, had been Chancellor to King Edgar; another, John de Caletto, was Chief Justice and went on circuit; Leofricus was of near kin to the Queen of Edward the Confessor; Brando was uncle to Hereward. On not a few occasions was the sovereign entertained at the abbey at great cost. Stephen came to see the most precious relic of the house, the famous arm of the sainted King Oswald. Henry III. twice visited the abbey, once with his Queen and Prince Edward; and this monarch accepted a present of sixty marks towards the marriage of his daughter with the King of Scotland. In 1273 Edward, now King,



paid a second visit to the Abbot; in 1302, with his Queen, a third; and later on a fourth. The Abbot contributed largely towards his expenses in Scotland. Prince Edward, afterwards Edward II., bringing Gaveston with him, was once entertained here. On New Year's Day, 1327, Philippa of Hainault stayed at Peterborough, on her way to be married at York. Twice did Abbot Adam de Boothby receive Edward III. and Philippa; and once the Black Prince and his two sisters stayed for eight weeks at the monastery. Finally, in 1528 Cardinal Wolsey kept his Maundy at Peterborough, celebrating high mass in the cathedral on Easter Day.





ELY CATHEDRAL, FROM THE NORTH WEST.



ELY.

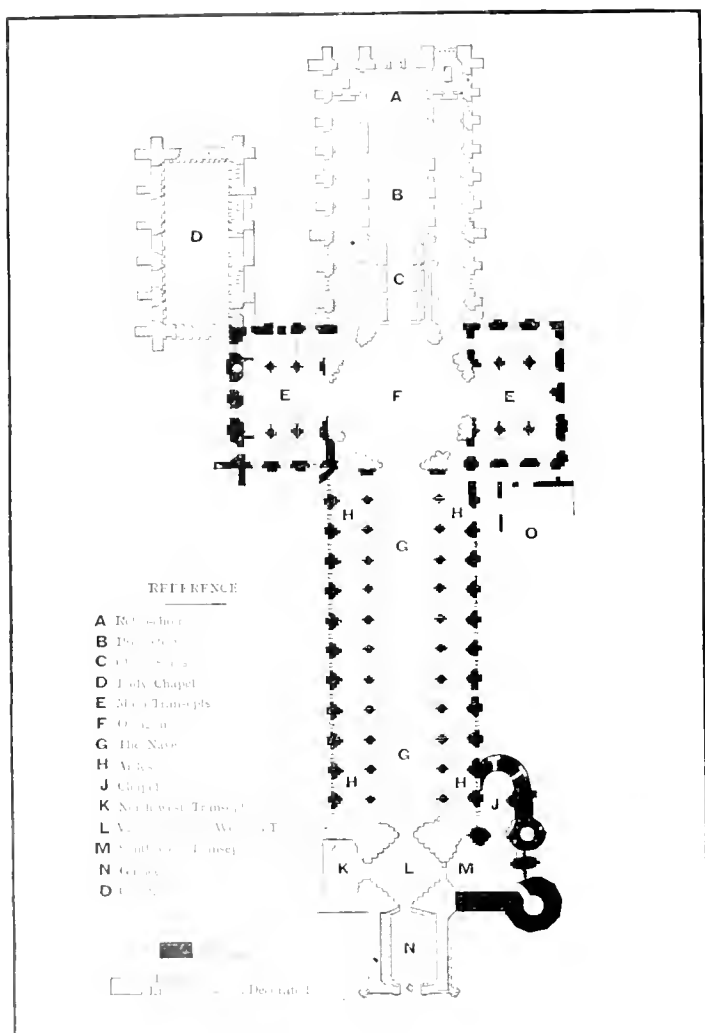
Situation—Fall of the Central Tower—The Octagon—The West Front—St. Etheldreda, Foundress of the Cathedral—Hereward the Wake—The Present Cathedral Begun—Bishop Northwold Builds the Retro-choir—Alan of Walsingham—A Period of Neglect—Restoration—The Interior: The Galilee—Nave—Octagon and Transepts—The Choir and Retro-choir—Monuments—Lady Chapel—Dimensions—The Deanery—Prior Craudene's Chapel—Ely Porta—Ruins of the Infirmary—Bishop's Palace—Bishop Cox and Others.

ALTHOUGH the cathedral of the Island of Eels—for this is probably the true derivation of the name—is built upon a flattened bluff of insignificant height, its position relatively to the great tract of fen-land that surrounds it is such as to make it a conspicuous object for many miles in every direction. Standing at almost the highest point in the fens, though not more than about a hundred feet above sea-level, it enjoys a situation which in grandeur is exceeded by none of our cathedrals, save only Durham and Lincoln. From the rising ground about Cambridge, nearly twenty miles away, it stands out clear against the sky, the huge western tower looming up among the sedge-beds and the dykes, and the cornfields which have replaced the marshes by the Cam and the Ouse. Of nearer views, that from the hamlet of Stuntney, some two miles from Ely, is one of the best, embracing as it does the whole of the glorious pile; another fine

view is to be had from the railway a little distance to the north of the station.

Even in a distant view, the spectator is struck by two distinguishing features of Ely: one, that at the west end there is but a single tower, with an octagonal termination; the other, that in place of a central tower there is an octagon crowned by a lofty lantern. There is nothing like this octagon and lantern in any other church in England or in France. "It is the only Gothic dome in existence," says Fergusson, speaking of the interior effect, "though Italian architects had done the same thing, and the method was in common use with the Byzantines." The creation of this unique and beautiful structure was the brilliant device of a man of architectural genius, who snatched opportunity from calamity. Originally there was a central tower, but in the early years of the fourteenth century this betrayed signs of insecurity, and one February morning in 1322

down it came with a crash, destroying three bays of the choir. At that time, fortunately, Ely had for its sacrist Alan of Walsingham, to whom there occurred a means of averting all future danger. Instead of rebuilding a heavy stone tower on four huge piers, he removed the piers altogether and "obtained an octagon more than three times as large as the square upon which the central tower would have stood." Over the noble area thus gained he threw a canopy of wooden groining; the corners of the space he filled up with diagonal walls pierced with graceful arches below, and with large windows of admirable proportions above. The exquisite



PLAN OF ELY CATHEDRAL.

harmony between octagon and lantern depends upon two points of difference which are brought out by the Rev. W. D. Sweeting in his monograph on the cathedral. In the first place, the lantern is a regular



THE CATHEDRAL IN 1783.

(After a Drawing by T. Heene.)

equilateral octagon, while the structure beneath it is not; in the second place, the eight faces of the one are not parallel with the eight faces of the other. The octagon is of stone; the lantern, rising in two storeys, is of wood, covered with lead. When the lantern was restored in the 'sixties as a memorial of Dean Peacock, there was some thought of surmounting it with a spire of wood; but this, happily, has never been done.

Of the western façade, it must be conceded that in the absence of the northern arm of the cross aisle, or western transept, it lacks symmetry. No record of the fall or demolition of this northern arm has come to light, but the weather-mould still to be seen against the north wall of the tower leaves little room to doubt that it once existed, and if so one may assume that it terminated, as does the southern arm, in two massive octangular towers. Another change which the west front has undergone is the addition, about the year 1400, of the present octagonal completion of the tower, replacing a terminal stage built about a century and a half before, though this latter was not the original one. Long afterwards a small spire was superimposed upon the lantern, to be removed about the beginning of the nineteenth century.

Having thus noted the most distinctive features of Ely, let us outline the story of its construction. A religious house was founded here in 673 by Etheldreda, a pious and beautiful Saxon princess, who from reasons of State twice entered the bonds of wedlock, but on each occasion with the reservation that the marriage should be an empty form. Her own inclinations were for the life of a religious, and when by the death of her second husband's father she became Queen of Northumbria she grew more than ever desirous of quitting the court for the convent. At last her husband consented that she should take the veil, and in 673 she founded on the Island of Ely a monastery, with a church of wood, herself becoming the first abbess, and at her death in 679 being succeeded by her eldest sister, Sexburga. Sixteen years afterwards, so much had the veneration for Etheldreda's memory increased that her body was exhumed from the nuns' cemetery for translation to a conspicuous place within the church. It was found perfectly incorrupt; nor was this the only miracle wrought in connection with her; and as the marvels were noised abroad pilgrims flocked to her shrine. To her, by the way, we owe the word "tawdry," from the meretricious lace that was exposed for sale at the annual fair in the island, which came to be known as St. Audrey's Fair.

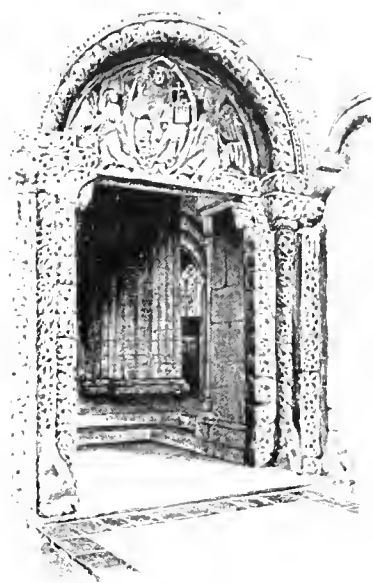
The fourth abbess was St. Werburga, whose body was ultimately laid in the cathedral at Chester. Not long after her death a roving party of Danes made a descent upon the isle, dispersed the defenders of Ely, spoiled the town, murdered the inmates of the monastery, and burnt both it and its church. But the site was not for long wholly deserted, for a few clergy settled here informally, and, patching up a part of the church as best they could, continued the services. The revenues of the monastery, appropriated by Burrhed, King of Mercia, were restored to it in the year 970 by King Edgar, who also conferred upon it those exceptional jurisdictions which, in later days, made the Bishop of Ely, beyond all English prelates except his brother of Durham, "some faint shadow of the princely Churchmen of the Empire." Within the walls of the monastery Edward the Confessor, who as an infant had been solemnly presented on the altar of its church, passed a part of his youth; and it was not unfitting, therefore, that Ely should have been the scene of the last rally against the Norman invaders—that with which the name of Hereward the Wake is associated. The rising, which took place nearly four years after Senlac, was a serious affair, and William brought both an army and a fleet to put it down. For a time his efforts were unavailing, but the monks found rebellion costly, for all their lands beyond the limits of the isle were confiscated, and at last the "Camp of Refuge" surrendered, though not until Hereward and a band of adherents



Photo. W. H. H. H. H. H. H.

ELY CATHEDRAL, FROM THE RAILWAY.

had escaped by water, to live in a state of outlawry. The monks of Ely were heavily fined, but Abbot Thurstan obtained forgiveness and was continued in office.



THE PRIOR'S DOOR.

Of the Saxon church and monastery nothing now survives. The present cathedral was begun, while the Saxon church was still standing, by the second Norman abbot, Simeon—a relative of the Conqueror—who was eighty-seven years old at the time of his installation, and yet held the abbacy for nearly thirteen years. He started with the transepts and the central tower, and under his successor, Richard, who held office during the first seven years of the twelfth century, the tower is believed to have been finished and the eastern limb of the cathedral was built. Under Abbot Richard there took place the translation from the old church to the new of the ashes of the first three abbesses, Saints Etheldreda, Sexburga, and Ermenilda—the last a daughter of Sexburga—together with those of St. Withburga, another sister of St. Etheldreda, founder

of a monastery at Dereham. Richard was the last of the ten abbots, for shortly after his death Ely was elevated into a bishopric, and thereafter the Bishop was nominally head of the monastery, though the actual administration of the house was committed to a prior. The first bishop was Hervé le Briton, translated from Bangor in 1109; and thenceforward the embellishment of the church became an object of episcopal concern. It was Geoffrey Ridel, third bishop (1174–89), who built the western tower and the western cross aisle; and it was Eustace (1198–1215) who is said to have added the western porch, though this statement is open to considerable doubt. A still more munificent prelate was Hugh of Northwold, Abbot of St. Edmundsbury, consecrated Bishop of Ely in 1229. Dissatisfied with the plain and even rude architecture of Richard, and probably desiring a more stately lodgment for the sepulchral monuments of the four abbesses, he commenced in 1234 the erection of a new presbytery, which was consecrated in 1252 in the presence of Henry III. and his son, afterwards Edward I., then a boy of thirteen.

In 1322, seventy years after the completion of the presbytery, occurred the collapse of the central tower. Alan of Walsingham removed entirely the eastern ruins of Abbot Richard's choir, and united his new octagon to Northwold's presbytery by three bays of remarkable beauty. In these

three bays Ely possesses one of the most perfect examples extant of the pure Edwardian or Decorated style, while in the six bays of Northwold the Early English style is presented in grace and beauty well-nigh unrivalled. When Northwold (or his architect) designed the presbytery, he respected the proportions already established by his predecessors, and carried his string-courses forward at the same levels. Alan followed this excellent example in his three lovely bays. Hence the Early English and Decorated styles at Ely differ widely from the types of those styles as existing at Salisbury and at Lichfield. To Alan also belongs the credit of the beautiful Lady Chapel, which occupies an unusual position, on the north side of the choir, and may be regarded as a separate structure. When it is further said that he designed the lovely woodwork in the choir and improved and added to the monastic buildings, it will be seen how deeply indebted is Ely to this brilliant and energetic man, who from sacrist rose to be Prior, and was afterwards by the monks chosen Bishop, though the election was cancelled by the Pope.

The dissolution of the abbey in 1531 fell gently upon Ely. When the Prior became Dean, and when eight canons, three of whom had been monks, were established in houses of residence near the church; when eight minor canons, six of whom had been monks, with eight singing-men, eight choristers, and the masters of a school for twenty-four poor boys of Ely, were lodged in the old monastic buildings, the change, however important in itself, must have been little more than nominal to those on the spot.

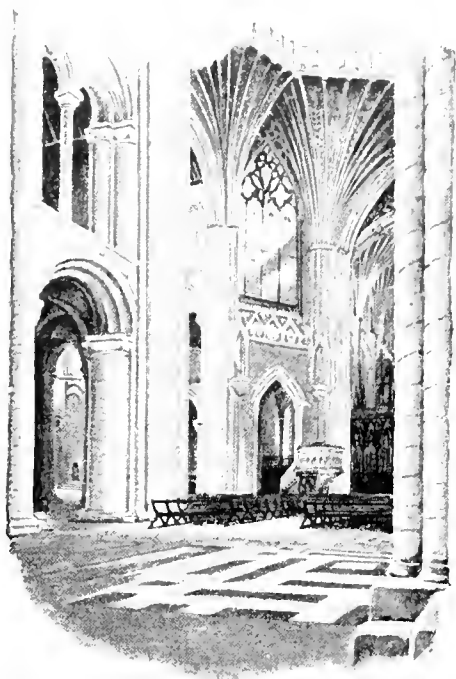
But an end had come to the care and devotion that had been lavished on the cathedral. Bishop Goodrich (1534-54), the last



THE GALILEE.

episcopal Lord Chancellor, and Bishop Cox (1559-81) were resolute promoters of the Reformation, and cared little for relics of the past. During the episcopate of Goodrich, and by his order, the sculptured groups in the Lady Chapel, and in other parts of the church, were defaced. The Lady Chapel was handed over in the reign of Elizabeth to the parish of the Holy Trinity

in Ely as its church, with the usual results. The Parliamentary Survey in 1649, signed "Mr. Cromwell," condemned to destruction many of the conventual buildings which were still standing, though its behests were not always obeyed. The potent Protector is believed to have willingly saved from utter profanation the church with which he was so familiar, for he



A BIT OF THE OCTAGON.

had resided for some years at Ely, and is said to have collected rents, in early life, for the Dean and Chapter. But the historian and novelist Defoe, in his "Tour Through the Islands of Great Britain," published early in the eighteenth century, speaks of the cathedral as likely, in a very few years, to become a total ruin. From this fate it was saved by timely though tasteless repairs, executed by Richard Essex, a builder of Cambridge, in the episcopate of Bishop Mawson (1754-70); and in 1845 great works of restoration were commenced which, carried on with intermissions down to the present time, have placed the church beyond the reach, we trust, of danger. They were begun under Dean Peacock, whose name will always hold an honoured place in the

list of the cathedral's benefactors, and they have been worthily continued by his successors.

Passing into the western porch, the Galilee, with its graceful arcades, we stand on the threshold of the church, and are at once struck by its unusual length. Ely is, in fact, the longest church, not only in this country, but in Europe, its interior extent being 517 feet and its exterior 565 feet. Nor is there anything to break the dwindling vista, save light screen work of open design. Three tall lancets, surmounted by five others, ingeniously worked into the curves of the stone vaulting, terminate and close in the distant point in which the long lines of walls, roof, and floor are brought together, with an effect surpassing in solemn grandeur, as some think, any composition in which one vast window, as at York or Carlisle, is the chief feature. Tall and narrow arches carry the eye upwards, and give an impression of loftiness which will bear comparison even with that conveyed by Cologne or Amiens, and to which the narrowness of the central alley sensibly contributes.

Above our heads, as we still stand upon the doorstep, after passing

through the porch, rises the great tower. Its second and third stages are open to the pavement, and are adorned with arcading; its wooden ceiling has been painted with great taste and skill by an accomplished amateur, Mr. Le Strange, of Hunstanton Hall, in Norfolk. We note that four arches of immense strength and excellent masonry have been built, at some period, beneath the original arches of the tower, sustaining on their shoulders its enormous weight.

The nave is of twelve bays, and as we walk along it we may take note that the arcade of the second stage, or triforium, is of nearly equal height with that of the lower stage. The walls and mouldings have been in many places decorated with polychrome, abundant traces of which may be seen, brought to light by careful removal of the coats of yellow-wash with which they had been encrusted in later times; at the tenth bay the chipping away of the piers of the triforium on the north side shows the probable place of one of the "pairs of organs," of which the church possessed three. The aisles are vaulted, and still show traces of rich decoration in colour upon a plastered surface; the nave itself has been ceiled in recent times with wood, and on this ceiling, which has a pentagonal section, a vast picture scheme has been delineated with great skill and power by Mr. Le Strange, and by Mr. Gambier Parry, of Highnam Court, near Gloucester, who, after the death of his old friend and school-

fellow, continued the half-finished work. The general plan of the painting may be described as a series of medallions, containing Scriptural figures and subjects, connected by ornamental details, the whole carefully studied from the best sources. The doors in the south aisle—the eastern for the monks,

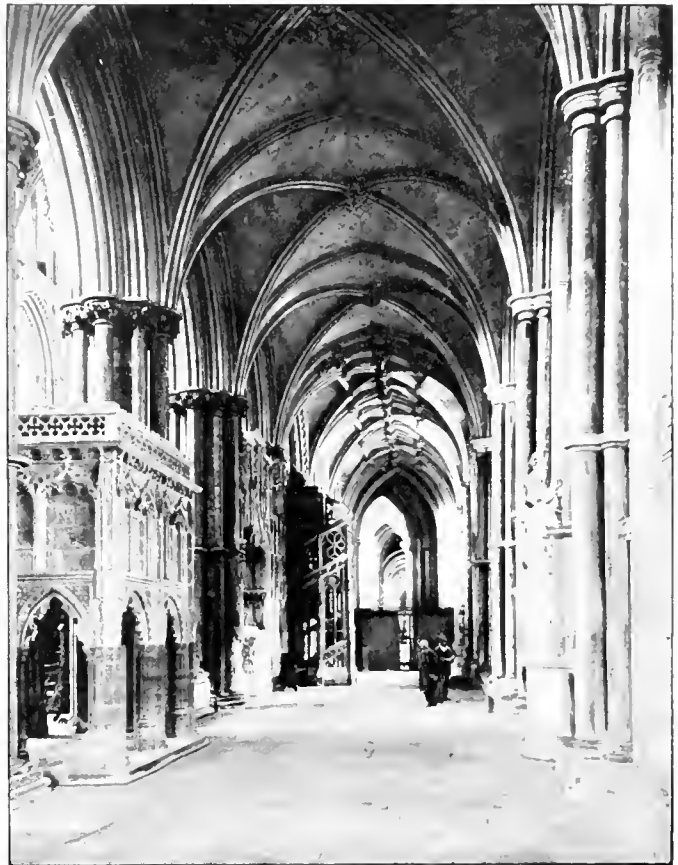


Photo: G. Day.

NORTH CHOIR AISLE, WITH BASE OF ST. ETHELDREDA'S SHRINE.

the western for the Prior—must not be left unnoticed; the latter is a very remarkable piece of rich Norman work. In the centre of the nave is a marble slab, which marks the traditional resting-place of Alan of Walsingham. In the north aisle of the nave is the altar-tomb of Bishop Woodford, who died in 1885; in the south aisle is a pedestal supporting a fragment of the shaft of a stone cross, and bearing the inscription, rudely cut, “*Lucem tuam Ovino da Deus et requiem. Amen.*” Ovin was Etheldreda’s steward in the isle, who at last embraced the monastic life and became one of the companions of St. Chad at Stowe. Probably erected soon after Ovin’s death, it was found at Haddenham, a village in the isle, degraded to the uses of a horse-block, and was brought hither by the late Mr. Bentham, the historian of the cathedral.

The beautiful octagon, by universal consent, is Ely’s crowning glory. Its four great arches rise to the full height of the roof, the eastern one, indeed, being loftier than the vault of the choir, the space between being filled with open tracery of woodwork. Above the crown of each of the great arches is a trefoil in which is the seated figure of a saint. The large windows in the four sides of the octagon which face the exterior contain beautiful tracery, filled with stained glass. The elaborate wooden vaulting has been richly decorated from a design by Mr. Gambier Parry, by whom the chief figures were painted. The great corbels which support the eight principal vaulting shafts are carved with scenes illustrating in chronological order the life of St. Etheldreda—her second marriage and her taking the veil, her staff bursting into leaf and her preservation from flood, her installation as Abbess, her death and “chesting,” one of her miracles, and her translation.

The transepts are interesting because in them alone is to be found any of the original Norman work of Abbot Simeon and his successor. The ends have each an arcade of circular arches which forms a kind of terminal aisle, not unlike the north and south aisles of the Winchester transepts, built by Simeon’s brother, Bishop Walkelyn. The hammer-beam roofs, which have been raised, are painted. In the south transept is a tablet to Dean Merivale, the learned author of the “*History of the Romans under the Empire*,” who was preferred to the Deanery in 1863, and survived until 1893.

From the octagon the choir is separated by a light but richly carved oak screen designed by Sir Gilbert Scott. The choir, including the presbytery and retro-choir, consists of nine bays. The details of Alan’s three bays are of quite exceptional loveliness, and in Fergusson’s estimation were “equal to anything in Europe for elegance and appropriateness.” The stalls, too, are exquisite specimens of Decorated work; the sub-stalls are modern. It will be observed that the Bishop’s seat is on the south side, the Prior’s seat being on the north side, an arrangement due to the fact that the abbot developed into a bishop, and so his stall became



ELY: THE NAVE, LOOKING EAST.

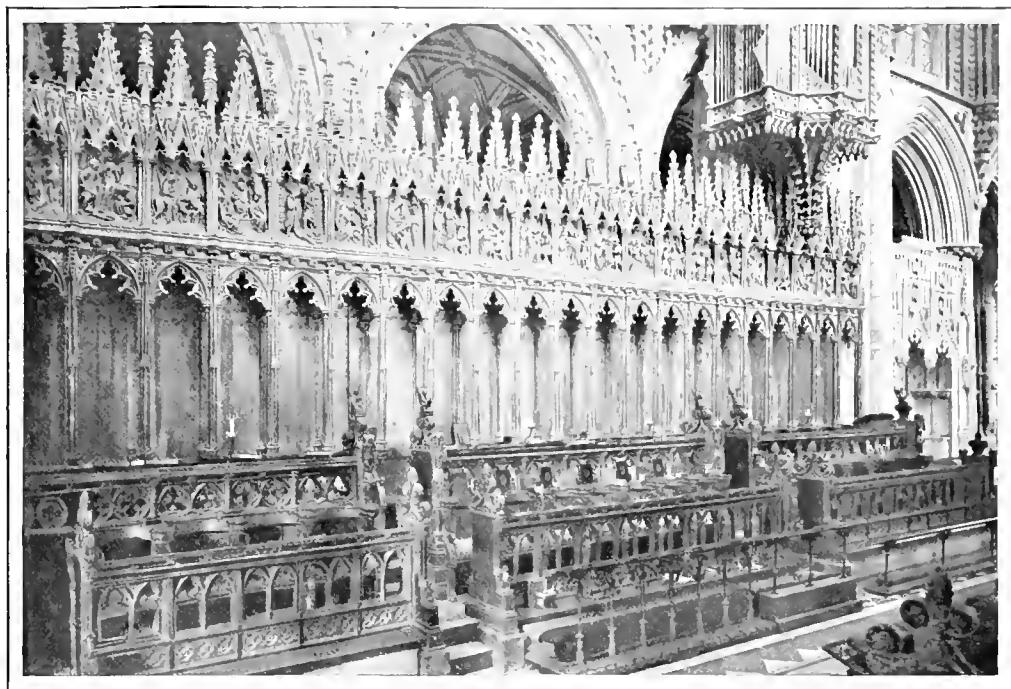
the episcopal throne. The reredos is another of Scott's works—an extremely rich and graceful piece of sculpture, the material being alabaster, enriched with gilding and polished stones. The organ, suspended against a bay of the triforium on the north side, will not fail to attract attention, the details of the instrument being very rich, and the effect as happy as it is exceptional; this also was a part of the general work of restoration.

On either side of the choir stands a series of monuments, which of late years have been enriched with colour. Westward, on the southern side, is the monumental archway of Bishop William of Louth, dating from the end of the thirteenth century. Next is the tomb of Bishop Barnet, three-quarters of a century later, and the cenotaph of the Earl of Worcester, whose effigy reclines between those of his two wives; they are buried here, but he, who was a Yorkist, having been taken prisoner during the last temporary triumph of the other party, was executed and entombed in the Tower of London. Yet further east is the monument of Bishop Hotham (*d.* 1334). On the northern side is the effigy of Bishop Northwold (*d.* 1254), in full vestments, with a curious carving at the east, intended, as is supposed, to set forth the martyrdom of St. Edmund. In the arch next to it is a Decorated structure of two storeys, built by Alan of Walsingham, according to Scott's conjecture, as the base for St. Etheldreda's magnificent shrine, of which no trace is left. It was long known as Bishop Hotham's shrine, and his effigy was placed beneath it. Above it is a gallery, which is believed by some authorities to have served as the watching-chamber for St. Etheldreda's shrine. Then comes the effigy of Bishop William de Kilkenny (*d.* 1257), and, lastly, the elaborate canopy and altar-tomb of Bishop Redman (*d.* 1506). In the retro-choir is a handsome slab of modern mosaic, commemorating Bishop Allen, who died in 1845, and near it the fine altar-tomb of Canon Mill (*d.* 1853), constructed of alabaster and serpentine, with an effigy in metal. Beneath the most easterly arch on the south is the tomb of Cardinal Luxembourg (*d.* 1443), who appears to have been "perpetual administrator of the see" rather than bishop.

In the south aisle of the choir is a curious relic of antiquity, a portion of a coffin-lid representing the angel Michael carrying a soul; he stands beneath an arch, above which are a number of buildings. The figure seems to be that of a bishop, and the structures above may represent some portion of the monastery. This monument did not originally belong to the cathedral, but was brought hither from St. Mary's Church, where it was discovered beneath the pavement. In the north aisle is a brass of modern date to the memory of Basevi, the architect of the Fitzwilliam Museum at Cambridge, who was killed in the cathedral. He was standing in one of the upper chambers of the west tower, in company with Dean

Peacock, conversing about the proposed restoration, and, stepping back inadvertently, fell through a small aperture in the floor on to the one below, and was taken up dead.

At the eastern end of each choir aisle is a chantry chapel of more than usual interest. That on the north is the work of Bishop Alcock, the founder of Jesus College, Cambridge, whose rebus, a cock on a globe, is to be seen again and again in the carving. A structure of extraordinary richness of detail, though now, unhappily, seriously mutilated and deprived of its almost numberless statuettes, it was erected in 1488. The corresponding chapel on the south, also highly ornate, though less



THE CHOIR STALLS.

so than its fellow, is that of Bishop West, whose episcopate lasted from 1515 to 1533. The two buildings are especially interesting by reason of the differences in their architectural styles. Bishop Alcock's chantry belongs to the latest period of the Perpendicular—the Tudor. Bishop West's, built in the next century, while still Gothic in its general treatment, shows in many of its details very markedly the influence of the Renaissance, and indicates the commencement of that transitional period which afterwards resulted in the so-called Elizabethan and Jacobean styles. The statuettes in this chapel also have been sadly mutilated. An inscription on the wall over Bishop West's tomb records the interment, in the year 1771, of the bones of seven Saxon benefactors of the church, who died between the years 991 and 1067. Buried first in the Saxon church, they



were subsequently removed to the Norman cathedral, and after various changes found, at last, a resting-place here.

The Lady Chapel, before its mutilation one of the richest pieces of late Decorated work in England, is entered from the north-east angle of the north transept. Its erection, begun in 1321, side by side with the vast works entailed on the monks by the fall of their tower, is an instance of indomitable energy characteristic of the times. The sculptures, though the figures are now, with one single exception, headless, have been subjected to learned and intelligent examination, and have been shown to consist of a series of groups representing the life and miracles of the Virgin Mary. In the days of its glory the whole chapel must have been a perfect storehouse of statuary; no part of the wall-space was left undecorated with diapering, executed in the most brilliant colours or carved in the stone itself, and there still remains the rich arcade that runs round the walls, while between the side windows is elaborate tabernacle work with canopies.

The exterior length of the cathedral, as we have seen, is 565 feet, and its interior length 517 feet, of which 230 feet is occupied by the nave. The octagon measures 74 feet in width, four feet more than the nave, the vaulting is 70 feet in height, and the western tower 215 feet.

Of the conventual buildings considerable portions still remain. The Deanery has been constructed from the ancient guest-house, and in its grounds are fragments of the refectory and of the Norman kitchen. To the south of the Deanery is the Prior's Lodge, built round a small quadrangle, and attached to this is the little chapel known as Prior Craudene's Chapel—a gem of late Decorated work, founded by Prior John de Craudene

(*d.* 1441), and designed by Alan of Walsingham. It is on the first floor, with a crypt, or lower stage, beneath it. At one time it was used as a dwelling, but it has been carefully restored, and now serves as the chapel of the King's School, founded by Henry VIII. The Great Gate of the monastery, Ely Porta, now appropriated in part to the uses of the King's School, dates from the end of the fourteenth and beginning of the fifteenth century. In it the Manor Courts were held, and afterwards it was converted into a brew-house, where, until not many years ago, the audit ale was brewed. Close by are the new buildings of the school, occupying the site of an old hostelry styled the Green Man. With the exception of an outer wall, the cloisters have perished. The Chapter-house also, which stood to the south of them, is gone. Rather to the east of the end of the south transept may be seen the ruins of the magnificent Infirmary. Its aisles are incorporated into modern houses, the nave forming a narrow court between them, but the fine semicircular arches and round pillars may still be readily examined. These are late Norman, but there is some Early English work at the western end. At the eastern end is a kind of chancel, which probably, as was not seldom the case, was fitted up as a chapel, so that the sick folk could witness the celebration of mass without leaving their beds. The remains of an entrance gateway, and some other ancient buildings, are to be seen north of the cathedral; and across the road, opposite to the Deanery, stands the Bishop's Palace, a fine though rather heavy block of buildings, dating from the reign of Henry VII. It contains a noted picture termed the "*Tabula Eliensis*," representing a number of knights and monks in pairs, which is said to commemorate a band of knights quartered on the monks by William the Norman. Notwithstanding this, hosts and guests became such friends that

the one accompanied the other in procession as far as Haddenham, and had this picture painted as a memorial. The present *tabula*, however, is probably not older than the palace, and its history is uncertain.



The more eminent bishops—except William Longchamp, who held the see from 1189 to 1197—have, for the most part, been mentioned in the account of the cathedral. One, Bishop Cox, was the recipient of a famous letter from Queen Elizabeth. The story is more creditable to the receiver than to the writer, for the Bishop's offence was that of resisting her Majesty's desire for the alienation of manors belonging to the see. The letter ran thus:—"Proud Prelate,—You know what you were before I made you what you are; if you do not immediately comply with my request, by God I will unfrock you." The Bishop, after the receipt of this epistle, did not see his way to further opposition. His immediate successor was the learned and pious Lancelot Andrewes, afterwards Bishop of Winchester. Matthew Wren, uncle of Sir Christopher, was confined in the Tower for eighteen years in consequence of his strict adherence to the Royalist cause, and though Cromwell would have been glad enough to open his prison doors, the stout-hearted old man was not willing to be released, lest he should be supposed to recognise the usurpation. Another eminent Bishop of Ely was Simon Patrick (1691-1707), and among more recent prelates of distinction may be mentioned Edward Harold Browne, who presided over the Old Testament Revision Committee, and died Bishop of Winchester in 1891.



ELY, FROM THE FENS.



WELLS CATHEDRAL. FROM TOR HILL.



THE CATHEDRAL. FROM THE MARKET PLACE.

WELLS.

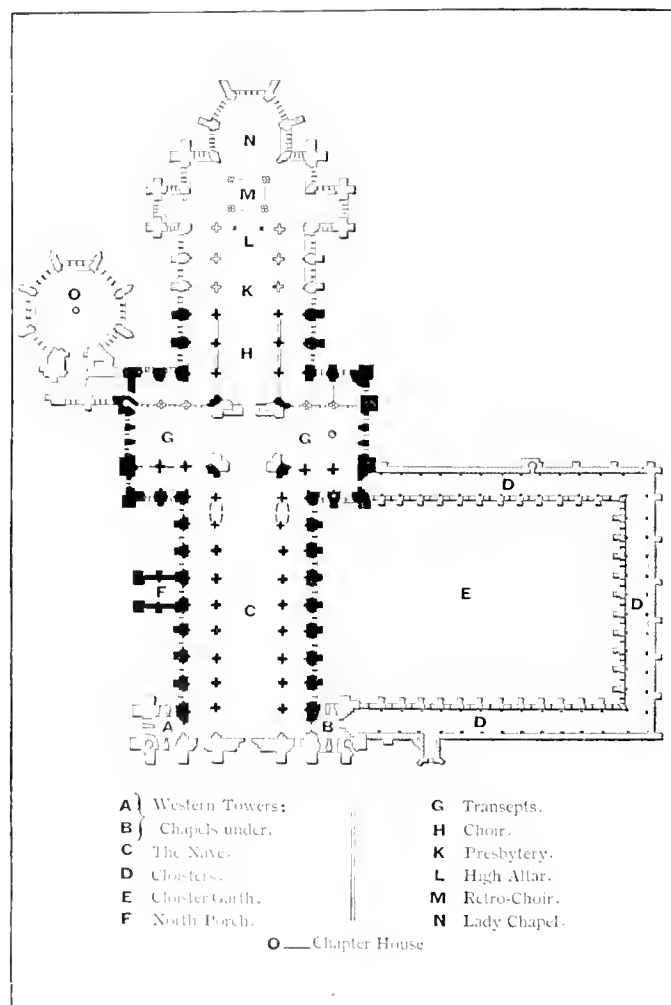
Harmonious Grouping—"The Most Beautiful of English Cathedrals"—Origin of the See—A Violent Bishop—The Saxon Churches—Foundation of the Present Cathedral—Distinctiveness of the Early English Work—Puritan Outrages—Modern Misuse—The West Front and its Critics—The Nave—The Inverted Arches under the Central Tower—Transepts—Choir, Procession Path, and Lady Chapel—Old Stained Glass—Monuments—Dimensions—Chapter-house—Cloisters—Bishop's Palace—Deanery—The Bishop's Barn—Porches—Bishop Ken.

THE cathedral which rears its triple towers amid the rich meadows at the southern foot of the Mendips, though in dimensions it comes low down in the scale of English cathedrals, being smaller than Exeter or Gloucester, and not much larger than Chichester, is one of the choicest of them all. Some of the structural peculiarities which differentiate it from all its sister churches will be touched upon presently; here, at the beginning of our sketch, we may indicate its most engaging charm, which consists in its harmonious grouping with its dependent buildings and picturesque surroundings. "The church," as Professor Freeman points out, "does not stand alone; it is neither crowded by incongruous buildings, nor yet isolated from those buildings which are its natural and necessary complement. Palace, cloister, Lady Chapel, Chapter-house, all join to form one indivisible whole. The series goes on uninterruptedly

along that unique bridge which, by a marvel of ingenuity, connects the church itself with the most perfect of buildings of its own class. Scattered around we see here and there an ancient house, its gable, its windows, or its turret falling in with the style and group of greater buildings, and bearing its part in producing the general harmony of all." Not less enthusiastic was Fergusson. That very critical authority goes so far as to say that, taken altogether, Wells is perhaps "the most beautiful of English cathedrals. Externally its three well-proportioned towers group so gracefully with the Chapter-house, the remains of the Vicars' Close, the ruins of the Bishop's Palace, and the tall trees with which it is surrounded, that there is no instance so characteristic of English art, nor an effect so pleasing produced with the same dimensions."

The cathedral of Wells has never been the church of a monastery. Its origin takes us back to the beginning of the eighth century, when the pious King Ina established, beside the great natural wells which

still leap to light in the beautiful gardens of the Bishop's Palace, and feed the clear moat that flows around it, a college of secular canons—that is, of priests who belonged to no monastic order, and did not live in common. The see of Wells was founded in 909 by Athelm, who became Archbishop of Canterbury in 914. About the year 1092 Bishop John de Villula, a native of Tours, removed the episcopal throne to Bath. The double title, Bath and Wells, was first assumed by Bishop Robert in the days of King Stephen, when it was determined that in future the bishops should be elected by an equal number of monks from the abbey at Bath and of canons from the collegiate church at

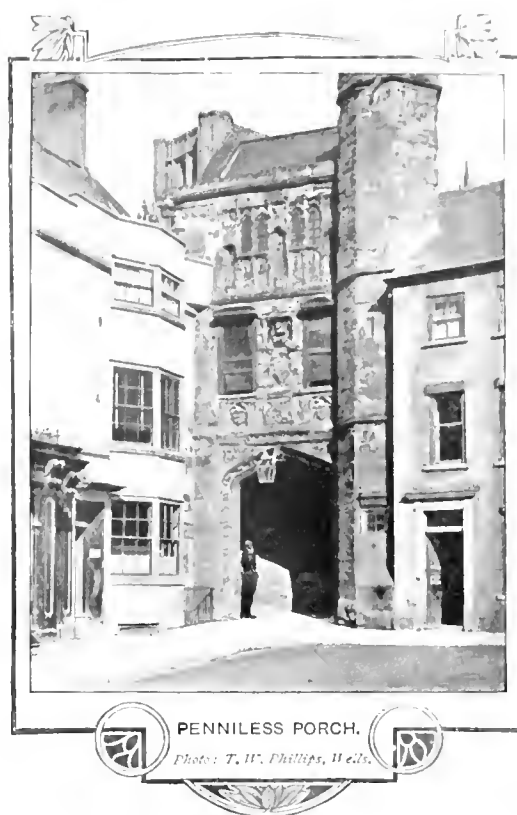


PLAN OF WELLS CATHEDRAL.

Wells. Later in the same century—the twelfth—Bishop Savaric, having obtained from Richard I. the rich abbey of Glastonbury, which was believed throughout the Middle Ages to occupy the site of the earliest Christian church in Great Britain, transferred his seat thither, and assumed the title of Bishop of Bath and Glastonbury. The monks of Glastonbury offered something more than passive resistance to what they regarded as a usurpation, but Savaric took the abbey by storm and chastised its inmates. Early in the next century, however (1218), they obtained their release from a subjection to which they were never reconciled, and ever since then the prelates of the see have been known as Bishops of Bath and Wells.

Of the first collegiate church at Wells, built in King Ina's day, nothing is known. It is believed to have been rebuilt early in the tenth century, when King Edward the Elder, son of the great Alfred, founded the see, and, thanks to the remoteness of Wells from the great highways, this second Saxon church remained until about the middle of the twelfth century. Then under Bishop Robert, who ruled the see from 1131 to 1166, it was renovated and enlarged, if not rebuilt, the new work, no doubt, being in the current late Norman style. Not till a century later was the present cathedral begun, by Reginald de Bohun, who held the bishopric from 1174 to 1191, and during that time built the first three bays of the choir, the transepts, the lower stages of the central tower, the four eastern bays of the nave, with the north porch. Under Bishop Savaric, a man of war rather than a master-builder, the work was suspended, but by his successor, Joceline (1206-42), who was brother of Bishop Hugh of Lincoln, the remaining six bays of the nave were added, with the lovely western façade, and a beginning was also made with the episcopal palace; and later in the same century the Chapter-house, with the crypt beneath it, was built.

In the main, therefore, the cathedral belongs to the Early English period. Yet the work at Wells cannot be exactly compared with the

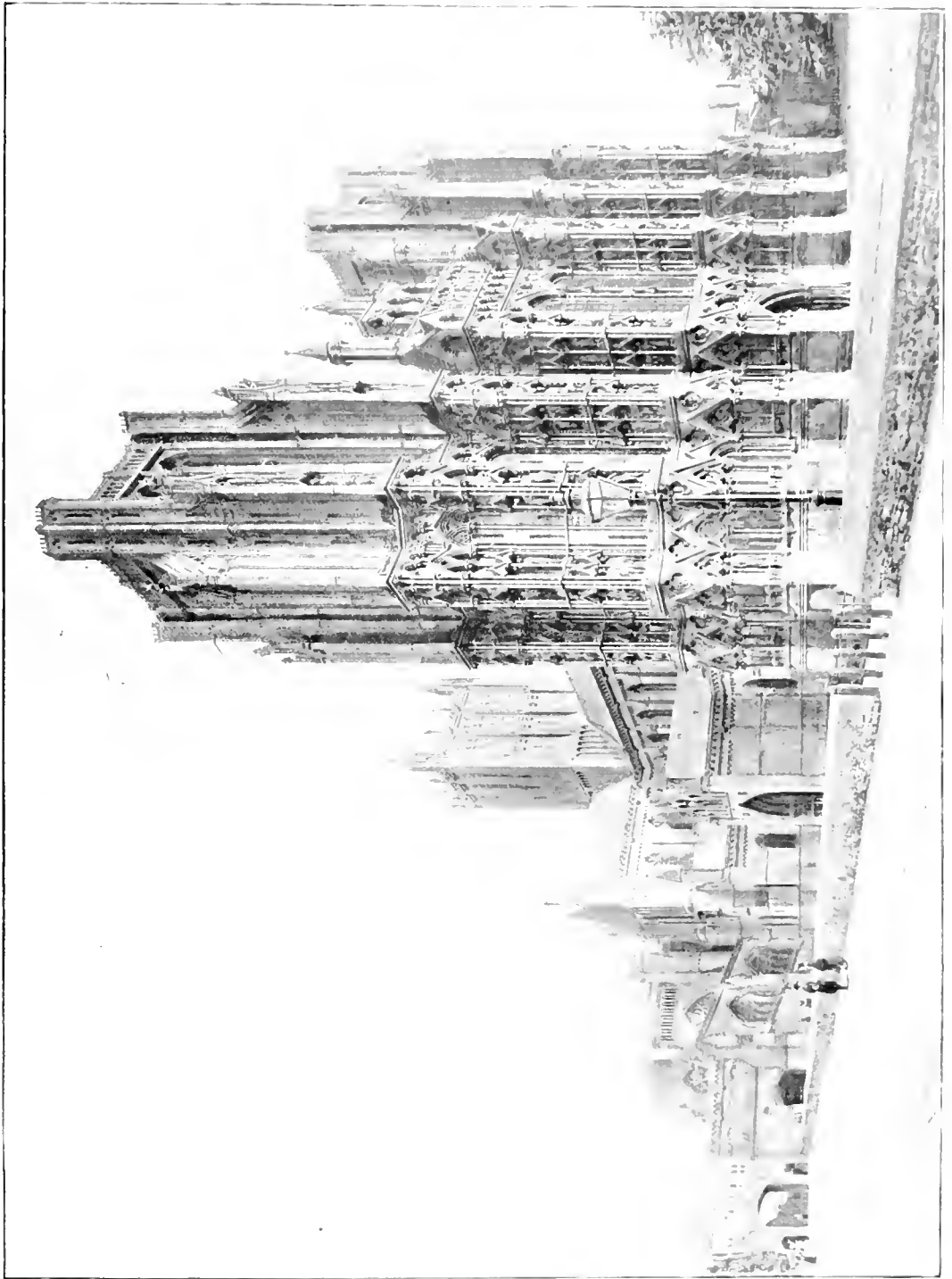


PENNILESS PORCH.

Photo: T. W. Phillips, Wells.

Early English to be seen at Lincoln, Ely, or Salisbury, because there was evidently a local school of masons here, who continued to work in their own mode—which displays great freedom of design, with vigorous ornament and mouldings of special richness—long after the new style had begun its evolution. Their noble manner receives signal illustration in the very beautiful north or Galilee porch, which, built towards the end of the twelfth century, nevertheless shows distinct Norman characteristics. During the Decorated period—the fourteenth century—three bays were added to the choir, the procession path at its eastern extremity and the Lady Chapel beyond were built, the central tower was carried up to its present height, and the south-western tower, which was only level with the western façade, was completed. Early in the next century, when the Decorated had stiffened into the Perpendicular, the north-western tower was finished, and the eastern walk of the cloister, with the library above it, was built, all by Bishop Bubwith, who governed the see from 1407 to 1424. His next successor but one, Thomas Beckington (1443-65) may be said to have put the finishing touches to the great enterprise by building the west and part of the south walk of the cloister, and also the Chain Gate, which connects the north transept with the Vicars' Close, and by filling the nave and transept windows with their tracery. The Vicars' Close, consisting of two rows of houses, forty-two in all, with a chapel at one end and a hall at the other, had been begun for the vicars-choral in the second quarter of the fourteenth century by Bishop Ralph.

Under the Puritan *régime* the cathedral fared ill enough, the Chapter-house being put up for sale at £160, the choir closed, and all services forbidden except the preaching of one Cornelius Burgess, who occupied the Deanery and called himself "minister of the late cathedral." Still more cruelly was it misused in the Monmouth Rebellion. "In the Chapter Acts of 1st July, 1685," says Canon Church, "a record is preserved of what was happening while this storm was sweeping over the cathedral and city. Chancellor Holt held the quarterly Chapter meeting alone with the notary in the Chapter-house on that morning. He sorrowfully protested against the desecration of the church by 'the rebellious fanatics, who that very morning were in the act of destroying the furniture, breaking up the organ, and had made the House of God the stabling for their horses.' Then he adjourned the Chapter and all affairs until that day four weeks . . . hoping that within that time 'this tyranny will be overpast.'" The next entry in the Chapter Acts records with gratitude the suppression of the rebellion. Nor, in times much nearer our own has the cathedral been free from misuse. When Dr. Turle, who for many years up to 1875 was organist of Westminster



WELLS CATHEDRAL, FROM THE NORTH-WEST.

Photo: T. W. Parry - Wells.



Abbey, was a chorister at Wells, the boys were allowed to use the nave as a playground, and among other pastimes in which they were pleased to indulge was that of stone-throwing. One of young Turle's achievements, whether intentional or accidental is not recorded, was to send a stone through the nose of St. Andrew, the patron saint, in one of the windows, and it is said that long afterwards it was the wont of a verger to call attention to the damage with the half-admiring remark, "That was done by the present organist of Westminster Abbey!"

Fortunately there is a broad expanse of turf on the west side of the cathedral, so that the grand and imposing effect of the marvellous west front can be fully studied and enjoyed. The wall space, as well as the six projecting buttresses of the towers, which divide it into five compartments, is covered with statuary, as with a screen. The figures stand tier above tier, resting upon pedestals, and are surmounted by elegant canopies, supported by shafts of Kilkenny marble. Instead of a great west window, there are three lancet-headed lights, and the piers between these also are covered with sculpture. This magnificent work has evoked the enthusiastic admiration of Flaxman and Stothard and Fergusson. There is nothing like it in England, and Fergusson declares that it can only be compared with Chartres or Rheims. Freeman, indeed, so enthusiastic about the cathedral generally, objects to this front on the ground of unreality—because it is not the real ending of the nave and aisles, but "a mere mask, devised in order to gain greater room for the display of statues." In other words, "the front is not the natural finish of the nave and aisles; it is a blank wall built up in a shape which is not the shape which their endings would naturally assume." The objection is carefully discussed by the Rev. Percy Dearmer, in his monograph on the cathedral, and the front is defended as "a great stone screen that, so far from pretending to be a regular termination of the nave and aisles, is actually carried in all its sculptured magnificence round the sides of the two towers upon which it so frankly depends." By another student of the cathedral, Mr. Francis T. Bumpus, to whose volumes we have had occasion to refer elsewhere, it is pertinently pointed out that the side doors plainly indicate the nature of the design, showing as they do that the towers are outside the line of the aisles. As to the smallness of the doors, he very ingeniously suggests that they may be taken to symbolise the "strait gate" that leads to life eternal.

Between the years 1869 and 1876 the Chapter spent upwards of £13,000 in levelling the green and in restoring the west front; all the canopies and shafts were then made good, but the figures were wisely left alone, though advantage was taken of the opportunity to photograph

them. Much ingenuity has been bestowed upon the task of identifying them, and a very elaborate explanation was given by Professor Cockerell, but it rests upon no satisfactory foundation, although there can be no doubt that one tier represents angels, another apostles, another the



Photo: T. W. Phillips, Wells.

BISHOP'S PALACE AND MOAT.

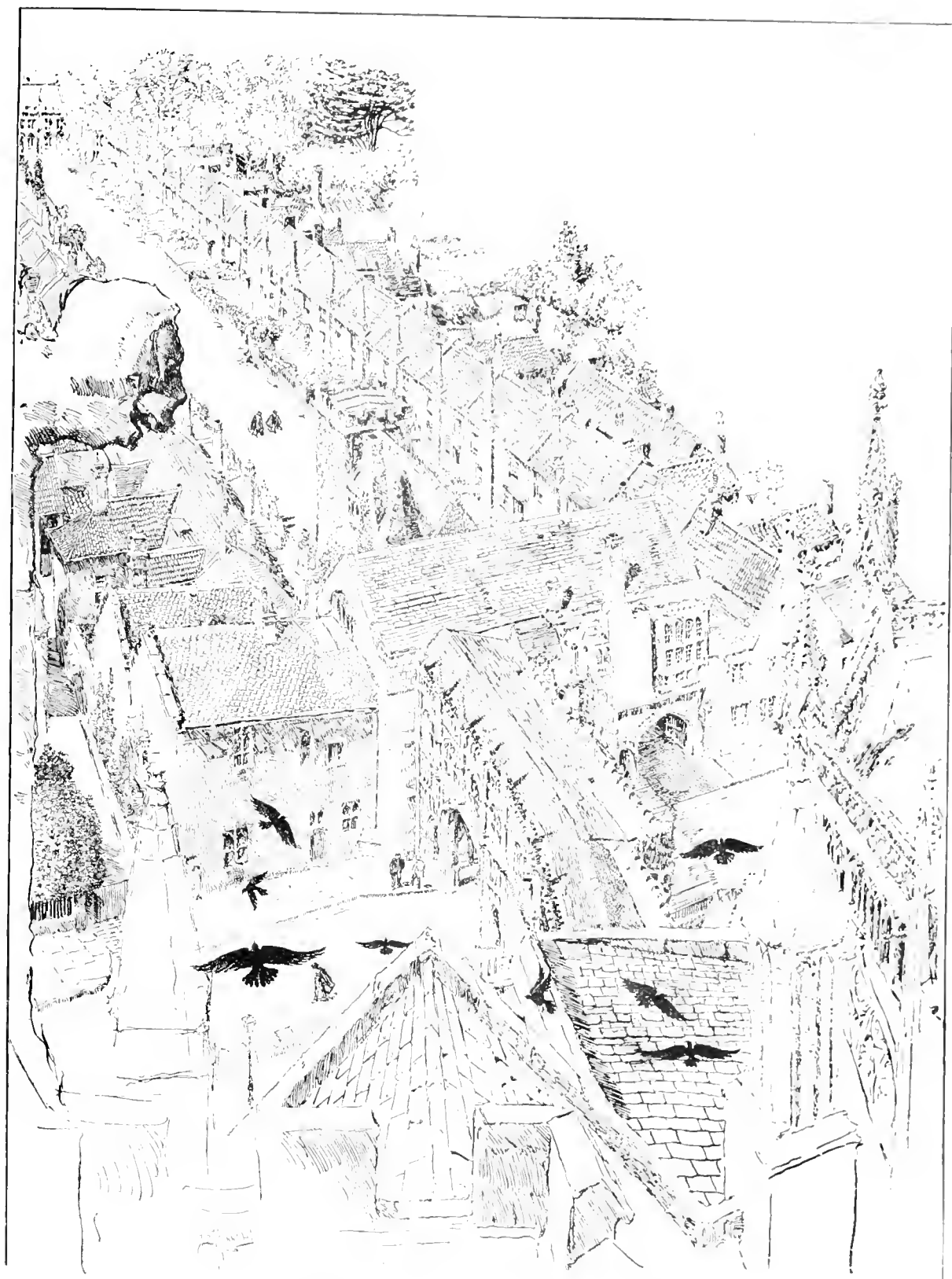
resurrection, and so forth. As no list of the figures has come down from the past, the visitor will probably prefer to the vain labour of endeavouring to name them the contemplation of the beautiful effect of the whole work, tinted as it now is by age with a most soft and delicate grey, and to wonder at the skill of the genius which planned out such a masterpiece of art many centuries ago. In the restoration one unfortunate mistake was made, which time has done little, if anything, to repair: the shafts were originally of blue lias, and as they decayed they were replaced by the Douling stone of which the cathedral is built, but now Mr. Benjamin Ferrey, under whom the restoration was carried out, reconstructed them in Kilkenny marble, which looks so dark and cold, and so discordant with the grey stone of the façade, that they have been nicknamed "the slate pencils."

Entering the church, one is immediately sensible that the eye is irresistibly drawn eastwards, and is at no loss to discover that the cause of the attraction is the fact that the triforium openings compose a continuous arcade of lancets, from the west to the east end of the nave. At the same time, no sense of monotony is induced, for the lancets, without losing their continuity, are separated into groups of three by the corbelled ends of the slender triple shafts that sustain the groining of the roof.

The triforium extends backwards over the whole width of the side aisles; the solid tympanum which fills each of its lancet-headed openings to the nave is grotesquely carved. The nave is divided into its ten bays by octagonal piers, with clustered shafts in groups of three; the enrichment of the capitals approximates to Norman in character, and shows the masculine vigour of the local school. The roof has not been altered, though Perpendicular tracery has been inserted in the clerestory and aisle windows; the coloured scroll ornamenting it is a restoration from traces discovered when the whitewash was removed. In the central bay on the south side—not on the north side, as at Exeter—is the music gallery, in three panels, of Early Perpendicular character. In the fifth bay from the west are two corbel heads of a king and a falling child, and of a bishop with a woman and children. Many fanciful stories have been told about them, but they probably formed supports for a small organ. A more prominent feature of the nave is its two beautiful chantry chapels, both of them bearing rather grotesque names. That on the north side, with screen work and cornices that are in the best style of Perpendicular work, is Bishop Bubwith's; that on the south side is associated with Treasurer Sugar, who died in 1489. Close to the latter is a Renaissance stone pulpit, the gift of Bishop Knight, who died in 1547. The brass lectern also is ancient, and is the gift of Dr. Creighton, who was Dean, and afterwards Bishop, in the reign of Charles II.

But before all these details of the nave have been observed the attention is claimed by the inverted arch at the east end, of which the effect is certainly bizarre, though many find it not disagreeable. There are three inverted arches—one on the west, another on the north, a third on the south side of the central tower—and each of them combines with the arch below it to suggest the form of a St. Andrew's cross. The arrangement, however, is not to be regarded as a piece of symbolism pointing to the patron saint, but as a device for supporting the tower. In 1338, soon after the Decorated tower was superimposed upon the low Early English one, the structure showed ominous signs of settlement, and a meeting of the Chapter was hastily called to consider the emergency, when this and such auxiliary measures as the building of the screen and the blocking up of some of the triforium arches were resolved upon. As a singularly ingenious means of coping with a grave danger, these inverted arches may be admired, but one would be disposed to judge them by a different standard had they entered into the original scheme.

In the transepts, the carving of the capitals is worthy of note; those on the eastern side are of much later date than the western

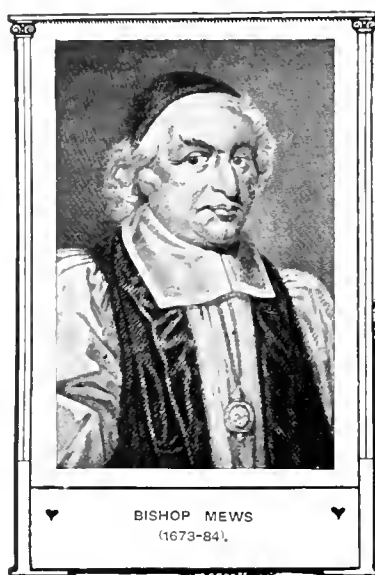


BIRD'S EYE VIEW OF THE VICARS' CLOSE.

ones, with which much that is grotesque is mingled. In the south transept, for example, is shown a man in the agony of toothache; another extracting a thorn from his foot; while on the capital of another pier a theft and its consequences are presented in four scenes. All these sculptures are done with vigour and a keen sense of humour. In the south transept is the ancient font, the only relic of Bishop Robert's Norman church that has come down to us. It is possible indeed that it may be a survival of the Saxon church which preceded that of Bishop Robert. Here too are the remains of the fine shrine of Bishop Beckington, besides monuments to other cathedral dignitaries. In the north transept is a curious old clock, constructed by Peter Lightfoot, a monk of Glastonbury, in 1325. It has been renewed and repaired time after time, and the original works are now preserved in the Victoria and Albert Museum at South Kensington; but it still boasts four figures who dash round in opposite directions, as if at a tournament, when the hours strike, together with other quaint mechanical movements.

Passing under the Decorated screen supporting the organ into the choir, the visitor has before him a prospect which is one of the most admired features of the three bays, the oldest are Early English; those presbytery, are, as we work, to which period the clerestory and the tabernacle work which the triforium. The the three earlier and the three later bays is very marked, and Freeman is guilty of no exaggeration when he says that "the three elder arches are all masculine vigour, the three newer arches are all feminine elegance," and he adds, justly enough, that "feminine elegance, thoroughly in its place in the small chapels, is hardly in its place in the presbytery." The Perpendicular stalls were unfortunately removed between 1848 and 1854, and replaced by forty-one stalls of Doultling stone; the ancient

The first part of the interior, beyond, forming the have seen, Decorated belong the whole of rich and beautiful takes the place of difference between



misericords have happily been preserved. The canopied throne, drastically restored, is ascribed to Bishop Beckington, but is probably earlier than his time. The presbytery terminates in a large seven-light window, of which the tracery illustrates the transition from the flamboyancy of the Decorated to the formality of the Perpendicular. But the window is chiefly remarkable for its stained glass, which with superb green and golden colouring depicts the Tree of Jesse, and is not unhappily known as the "Golden Window." As Canon Church eloquently says, it is "one of the most remarkable in England for simplicity and harmony and richness of colouring, for the force of character in the faces and the stately figures in flowing mantles of green and ruby and gold like Arab chiefs; figures such as some artist in the last Crusading host under Edward might have seen and designed, and so different from the conventional portraiture of Bible characters."

The unique feature of the choir is, however, the effect of the low diapered reredos, which even now that a curtain is suspended behind the altar reveals the light and graceful clustered shafts of the retro-choir or processional path and the beautiful Decorated windows of the polygonal Lady Chapel, which forms the extreme east end of the church, and is really an octagon deprived of three of its sides by its constituting part of the cathedral. The present reredos is entirely modern; but

that it is in harmony with the original design is clearly shown by the arrangement of the shafts in the retro-choir, which are placed out of line with those at the east end of the choir, thus giving a delightful maze-like appearance to the eye, suggested perhaps by that of the tree-trunks in a forest glade, through which the sun sometimes shines, just



THE LADY CHAPEL.

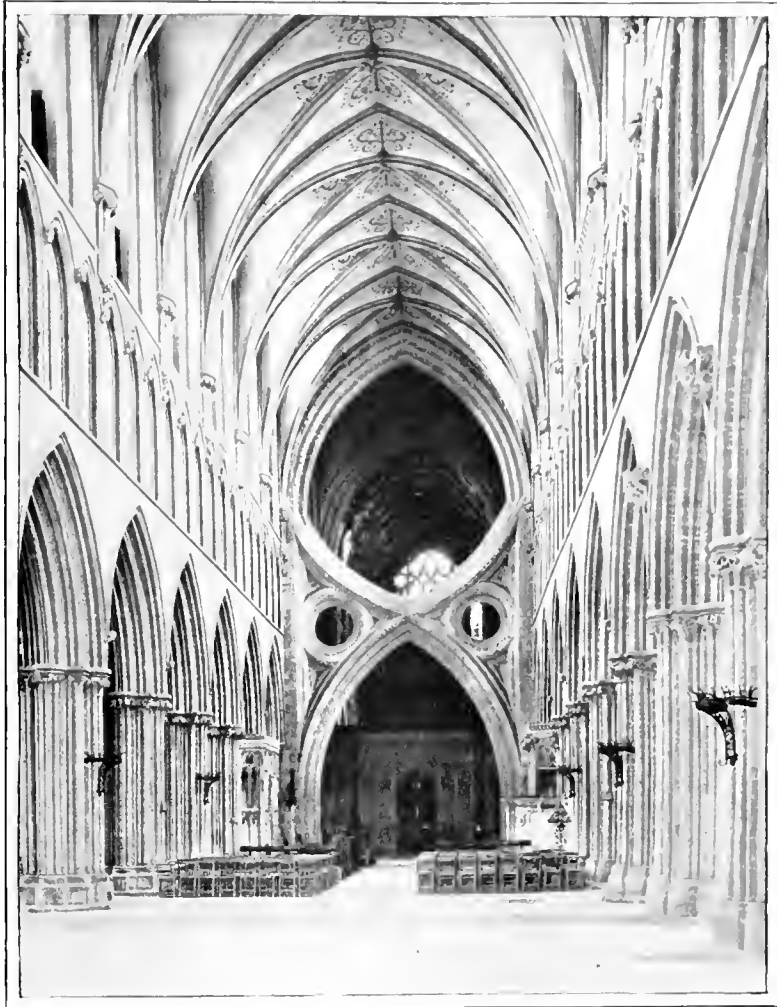
as it beams through the stained glass of the five magnificent windows of the Lady Chapel and lights up this scene with curious patches of reflected colour. The old glass at the east end of the cathedral is indeed one of its great glories. "It is of the finest ruby-red," says a graphic writer (quoted by Mr. Bumpus) who saw it in 1841, "and when you enter the cathedral at six o'clock on a summer morning, with the sun full on the east window, it seems as though the choir



THE CHOIR, LOOKING EAST.

were on fire. The clear sharp foliage of the Decorated piers in the chapel—the beautiful perspective of the lancets interlacing and intertwining, opening new vistas in every direction, each vista closed with a blaze of rubies—acanthus leaf and channelled shaft steeped in rainbow hues—the fretted roof quivering with bright spots of variegated light!—oh, it is not to be forgotten!"

In the south aisle of the choir is the tomb of Bishop William Bytton (1267-74), generally called Bishop Bytton II., for he was nephew of William Bytton, who ruled the see from 1248 to 1267. They took their name from Bitton, a village close to Bath. The tomb is a coffin-shaped slab, with an incised episcopal figure, and is remarkable as almost the earliest example of an incised slab in Europe. It was once still more remarkable as a place of pilgrimage for those who suffered



THE NAVE, LOOKING EAST.

from toothache, it being believed until long after the Reformation that the sanctity in which the Bishop had died was so great that a visit to his tomb was enough to drive away the malady. In the same aisle is the tomb of Bishop Beckington, whose benefactions to the city were recognised by the Mayor and Corporation by an annual visit to his chantry to pray for the repose of his soul. The chantry has been

removed by modern iconoclasts to the Chapel of St. Calixtus, on the east side of the south transept, because it projected into the choir, but the tomb remains, and is of a type which was somewhat favoured in those days. On an upper stage is an effigy of the Bishop in all the splendour of his episcopal robes; on a lower a grimly, realistic depiction of his corpse in its winding sheet. Close to Beckington's monument is an altar-tomb of reddish alabaster, with an effigy by Mr. Brock, which commemorates Lord Arthur Hervey, who presided over the see from 1869 to 1894. The tomb of Bishop Drokensford has a lofty and beautiful canopy. In the north choir aisles are several effigies which have been identified by name with certain of the early bishops, but no reliance is to be placed upon the precise accuracy of the results. Here also is a modern memorial to Bishop Ken, whose virtues it was reserved to the nineteenth century to commemorate, if not to recognise. In the Chapel of St. John, which forms the northern limit of the small eastern transept, lies Dean Gunthorpe, under a somewhat ponderous tomb. The most striking monument in the corresponding Chapel of St. John the Baptist is the marble tomb and effigy of Bishop Creighton.

In length the cathedral measures 371 feet, of which the nave accounts

for 191 feet and the choir for 108 feet. The width of the nave, including the aisles, is 82 feet, and the west front has a breadth of not less than 147 feet. The nave and choir are 67 feet in height, the western towers 130 feet, the central tower 160 feet. The main transept has a length of 135 feet.

The Chapter-house stands to the north-east of the north transept and consists of two stages, a ground-floor or crypt, with the Chapter-house proper above it. The plan is octagonal, and the floor of each chamber is supported by a central column, with an additional ring of



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MILITARY MEMORIAL IN THE NORTH TRANSEPT, WITH FIGURES OF DAVID AND GOLIATH, MODELLED BY TINWORTH.

columns in the crypt. The upper room is approached from the eastern aisle of the north transept by a handsome staircase, early Decorated in style, belonging to the last ten years of the thirteenth century, and justly considered the finest example of its date in England. A glance at the illustration on page 191 will show that, while the staircase leads on the right to the Chapter-house, on the left it brings the Vicars' Close into communication with the Chapter-house and the cathedral by means of the Chain Gate, which is really a covered bridge over the roadway.

The cloisters are on the south side of the cathedral, and are of unusual area, but have only three sides instead of four. The canons of Wells did not need a cloister in the same sense as monks—that is, a covered walk leading to the dormitory, refectory, and so forth, and so these cloisters are merely an ornamental walk, enclosing the burial-ground for



STAIRS LEADING TO
CHAPTER-HOUSE.

the liberty of St. Andrew, once styled the Palm Churchyard, the branches of the yew-tree in its centre being in pre-Reformation days used on Palm Sunday in lieu of palm branches.

From a door in the east wall of the cloisters we gain access to a private garden adjacent to the eastern end of the cathedral. Here, and in the adjoining outer garden of the Bishop's Palace, are the "wells" which induced King Ina to select this place as the site of his church, and gave the city its name. The Palace, looking with its embattled wall like a mediæval fortress, was begun, as we have seen, by Bishop Joceline in the first half of the thirteenth century, and was fortified by Bishop Ralph of Shrewsbury about a century later. The Great Hall, perhaps the finest building of its kind in Britain, has unfortunately become a ruin; but the grounds, with their venerable trees and abundant wall-fruit, reflect the leisure of the opulent ecclesiasticism of the past. Of the charming Vicars' Close we have already spoken. The

Deanery, an admirable example of early Tudor architecture, turreted and battlemented, on the north side of the church, is mainly the work of Dean Gunthorpe, as is attested by the guns carved on its walls, but it was restored, not altogether happily, by Sir Christopher Wren.



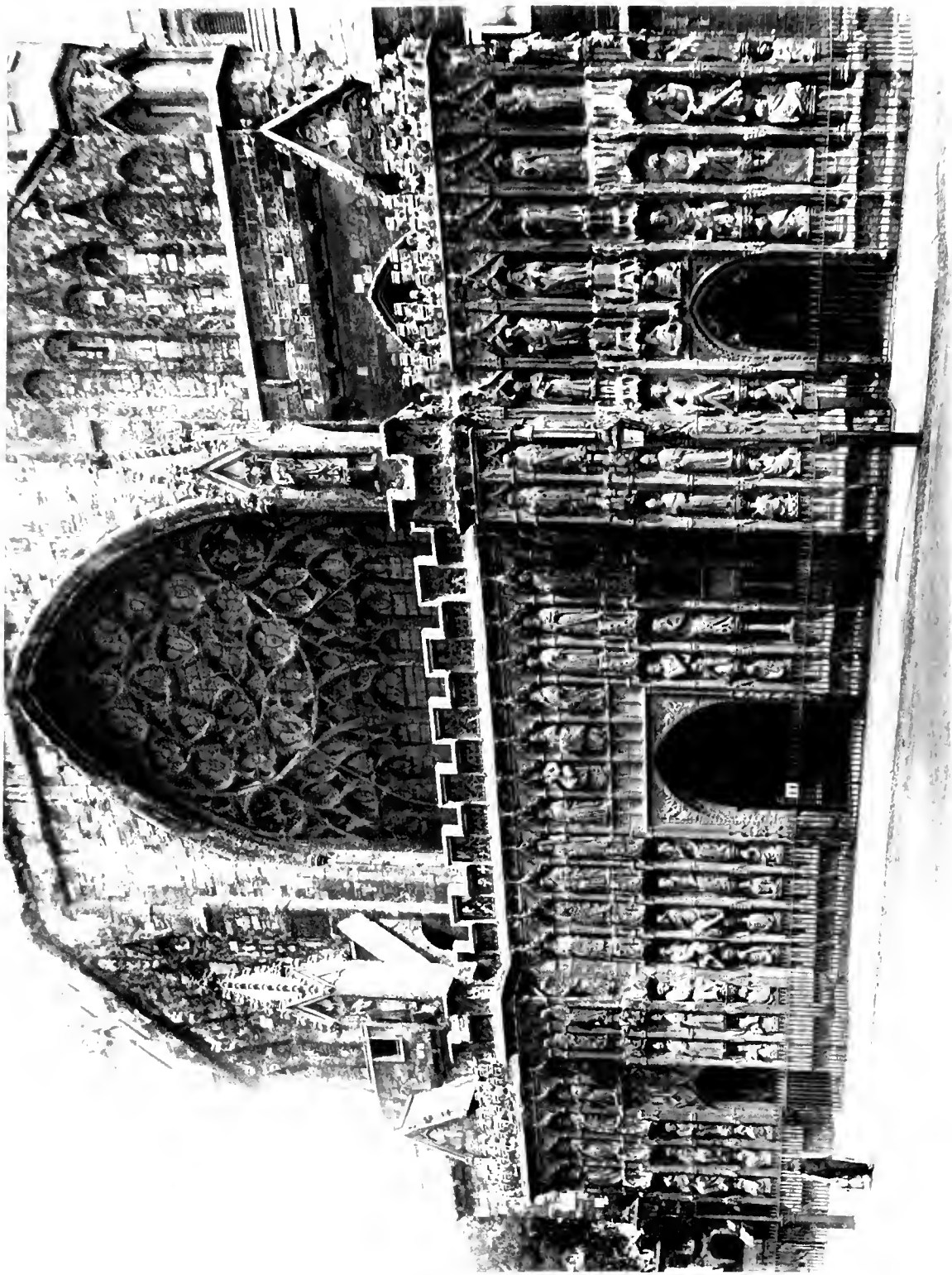
Photo: J. W. Phillips, Wells.

CARVING ON A CAPITAL: "THE COBBLER."

Of the other ecclesiastical buildings in which Wells is so rich we can only mention the spacious Bishop's Barn, in a field near the Palace, and the two gateway towers which give entrance to the precincts, and which are known as the Bishop's Eye, or Penniless Porch, because a dole was formerly distributed here, and the Dean's Eye.

Among its bishops, Wells numbers Cardinal Wolsey and William Laud, the latter of whom was consecrated in 1626, but was translated to London in 1628. But it has most reason to be proud of the saintly Bishop Ken, whose Morning and Evening Hymns have won for him

a place in the hearts of all devout souls, to whatever fold they belong. A descendant of a very old Somersetshire family, born at Berkhamstead in 1637, Thomas Ken was a Wykehamist, proceeding from Winchester to New College, Oxford, in 1657. His refusal to allow Nell Gwynne to lodge in his prebendal house at Winchester is said to have induced Charles II. to give him this bishopric, to which he was consecrated in January, 1685. Ken's stainless character won the respect of all his contemporaries, and in his diocese he was in very truth the pastor of his flock. Though Monmouth's men had treated his cathedral so ill, yet when the Rebellion had failed, and the gaols of Dorset and Somerset were crowded with captives, the best friend of the prisoners was the good Bishop, who impoverished himself in ministering to their needs, and pleaded eloquently, though in vain, for the King's mercy after the Bloody Assize. Ken was one of the Seven Bishops prosecuted by James II. for refusing to read the Declaration of Indulgence, and bore himself with the utmost dignity throughout that ordeal. After the Revolution his conscience compelled him to become a Non-juror, but he counselled his party to passive submission, nor would he connive at the clandestine consecration of Non-juring bishops. He found an asylum with Viscount Weymouth in the noble mansion of Longleat, where he died on March 19th, 1711, being buried at Frome. Ken's successor, Richard Kidder, with his wife, was killed in bed in his Palace at Wells by the fall of a stack of chimneys during the great storm of November, 1703.



EXETER CATHEDRAL: THE SCREEN AND WEST WINDOW

EXETER.

Situation—The See Established at Exeter—The Present Cathedral Begun by Bishop Warelwast—Its Transformation by Peter Quivil—The Transeptal Towers—West Front—Interior—Unity in Variety—East and West Windows—Minstrels' Gallery—Choir Screen—Organ—Choir—Bishop's Throne and Reredos—Lady Chapel—Monuments—Bishop Grandisson—Miles Coverdale—Dimensions of the Church—Chapter-house—Palace—Deanery—The Prince of Orange in the Bishop's Chair—Bishops Lamplugh and Gauden—Joseph Hall and Jonathan Trelawny—Henry Phillpotts and Frederick Temple.

THOUGH set in the midst of one of the comeliest of our cities, which has suffered less disfigurement from industrial operations than almost any other of the same size, and though also the country round about is of a rich loveliness, the cathedral church of Exeter is not altogether fortunate in situation. It stands about half-way down the slope which in earlier days was topped by the castle of Rougemont—the castle of the “red hill”—and thus occupying shelving ground, and masked as it is on the south by houses and gardens, it is usually looked at slightly from above. The Close, too, lacks spaciousness and symmetry, and in it one does not easily find a point of view which does justice to the fabric. Whatever the standpoint, however, the eye is at once arrested by the

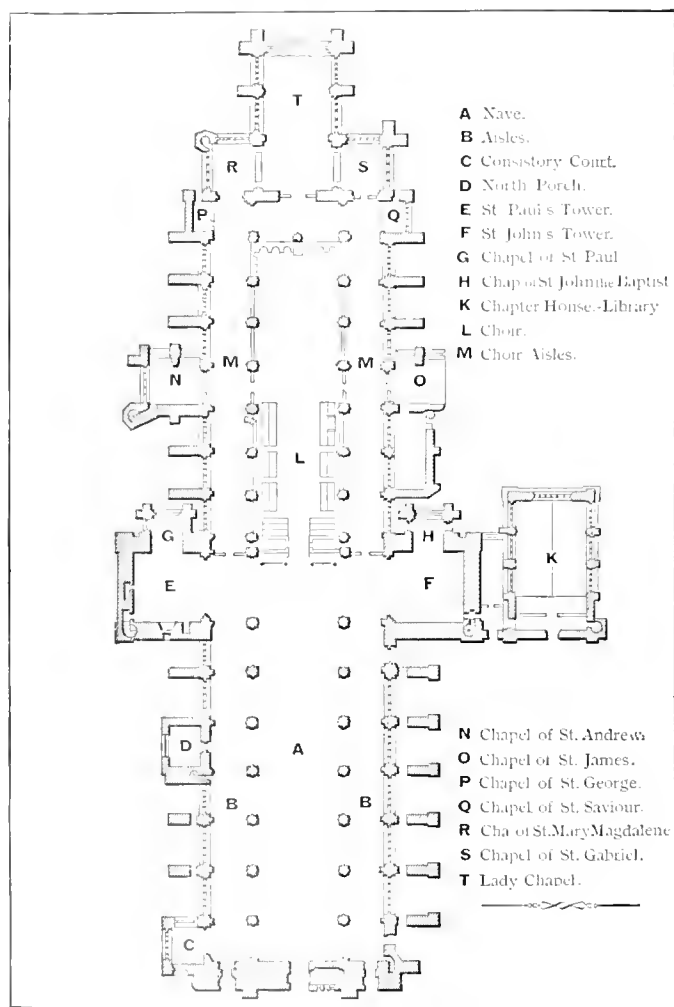


THE CATHEDRAL, FROM THE NORTH-WEST.

massive Norman towers and by their peculiar position. For instead of being at the western extremity, they stand at the point of junction between nave and choir, forming, in fact, the transepts of the church. By this transeptal position of the towers, Exeter is differentiated from all others of our cathedrals, and, indeed, from all our parish churches, save only Ottery St. Mary in the same county, which was designed on the model of the cathedral by Bishop Grandisson.

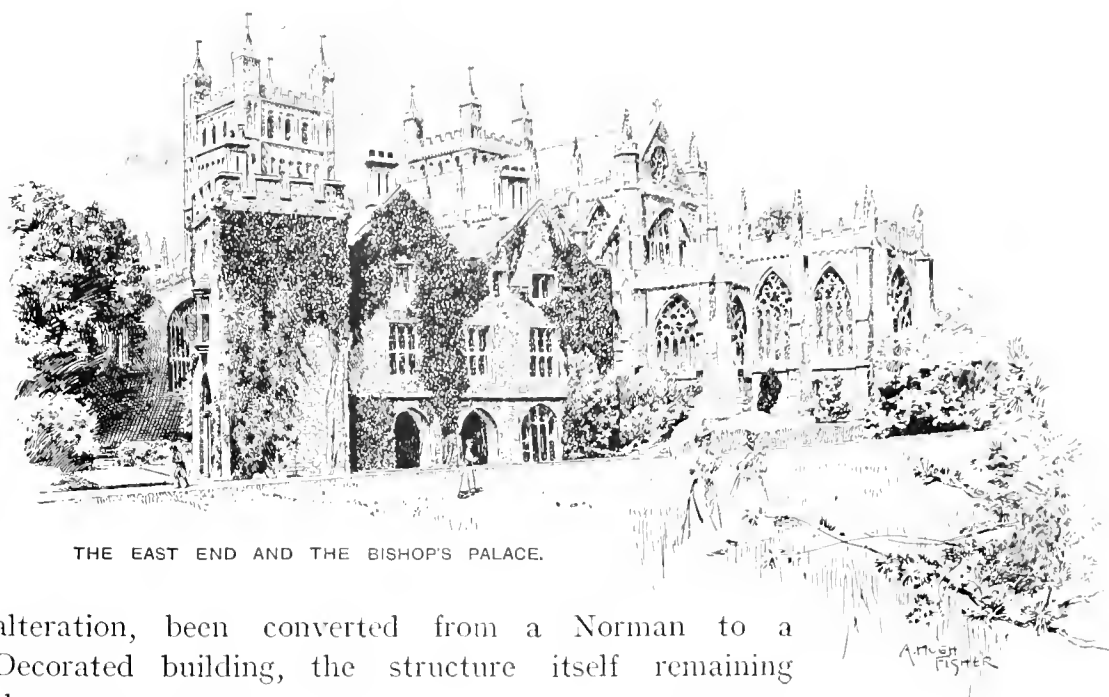
These mighty towers, of which the maker might well have said that he was building them for eternity, carry us back to the early years of the twelfth century—to the year 1111, in fact. But Exeter had a cathedral before that, for when in the middle of the eleventh century the seat of the bishopric of Devonshire and Cornwall was transferred from Crediton to Exeter by Edward the Confessor, so that it might enjoy the security of a walled city, the Saxon church of the monastery of St. Peter was erected into a cathedral, in which Bishop Leofric, led to

his seat by the King on one side and Queen Edith on the other, was solemnly enthroned. Leofric, who, though a Saxon, was not dispossessed at the Conquest, was a most liberal prelate, and the cathedral profited greatly from his benefactions. Dying in 1072, he was succeeded by Bishop Osbern, and then with William Warelwast, the blind bishop, a nephew of the Conqueror, consecrated in 1107, we come to the builder of the towers of the present church. Nay, more than the towers, for great as is the transformation which the cathedral has undergone at the hands of later builders, it is structurally much the same now that it was when it left the hands of Bishop



PLAN OF EXETER CATHEDRAL

Marshall, who at the end of the twelfth century brought to completion the enterprise begun by Warelwast in its early years. That is to say, the body of the church has not been rebuilt, but has, by drastic



THE EAST END AND THE BISHOP'S PALACE.

alteration, been converted from a Norman to a Decorated building, the structure itself remaining the same.

Bishop Marshall, to whom the Norman cathedral owed the Lady Chapel and six other chapels, besides the north porch and an enlarged choir, vacated the see in the year 1206: the transformation of which we have spoken was begun by Bishop Quivil about the year 1280, was continued by Bishops Bitton and Stapledon, his successors, and by the princely Bishop Grandisson—who ruled the see from 1327 to 1369—and was finished by Grandisson's successor, Brantyngham. But among all these builder-bishops we must single out two as the master-builders of the church—William Warelwast, whose mind conceived the Norman church, including the towers which enable us to realise what a massive fabric it must have been, and Peter Quivil, who not merely began the conversion of the church to its present form, but presided in spirit over the execution of the vast scheme, for there can be no doubt that he left behind him plans which his successors loyally carried out. One indication of this is to be found in the fact that, though the work was finished during the late Decorated period, the tracery throughout, except in the windows of the nave clerestory and in one of the chapels, follows the geometrical pattern of the earlier, instead of flowing into the curves characteristic of the later, phase of the Decorated style.

Bishop Quivil began with the towers, which, though always transeptal

in position, were not open to the church until he removed the inner wall of each, at the same time piercing the outer walls with rose windows to admit more light. The choir and its aisles were transformed by Bishop Bitton; Bishop Stapledon took in hand the choir transepts, and made a beginning with the cloisters, and to him the church also owes the organ screen, the lovely Bishop's throne, and the sedilia; Bishop Grandisson directed his energies to the six western bays of the nave, the vaulting and the aisles, and the west front; to Bishop Brantyngham it was reserved to complete the cloisters and the east window and to add the western screen, filling it with carved figures of kings and warriors, of angels and apostles and saints.

We have already hinted at the impression—an impression of stern dignity—which the fortress-like towers make by their massive simplicity. Disproportionate both to their own height and to the dimensions of the church they certainly are, and they speak plainly enough of an age when it was prudent to make a strong tower even of the house of God, yet since they have come down to us in their integrity—save, indeed, that in the Perpendicular period the uppermost stage of the north tower was modified in order that the great bell from Llandaff might be hung in it—who would wish them otherwise than as they are? Archdeacon Freeman says of them that they “well image forth that ancient gesture of prayer which prevailed alike among Pagans and Israelites, the lifting up of the outspread palms to heaven”—an exercise of fancy which sorts but ill with the bold simplicity of the structures themselves. The west front, which competes with the towers for the spectator's notice, has about it a look of extreme antiquity, which it partly owes to the crumbling effigies that ornament the screen. Other features of the exterior which move to unstinted admiration are the lovely flying buttresses which absorb the thrust of the stone vaulting, and the north porch, with its vaulted roof, of which the central boss presents a beautifully carved *Agnus Dei*.

For its interior effect, the church takes high rank among our cathedrals, although in its feast of beauty the eye, owing to the very thorough renovation carried out by Sir Gilbert Scott in the 'seventies, misses the savour of antiquity which belongs so abundantly to the exterior. As the visitor steps inside, his gaze is drawn slowly onwards by a dwindling vista of groined vaulting which, uninterrupted by a central tower, ends only at the far eastern end of the church. Owing to the length of this unbroken vista, the interior at first seems to be lacking in height, yet the bosses of the roof are sixty-eight feet from the floor, an elevation greater than in Worcester or Wells. Charming in their lightness and grace are the shafts of the vaulting; not less to be admired are the clustered

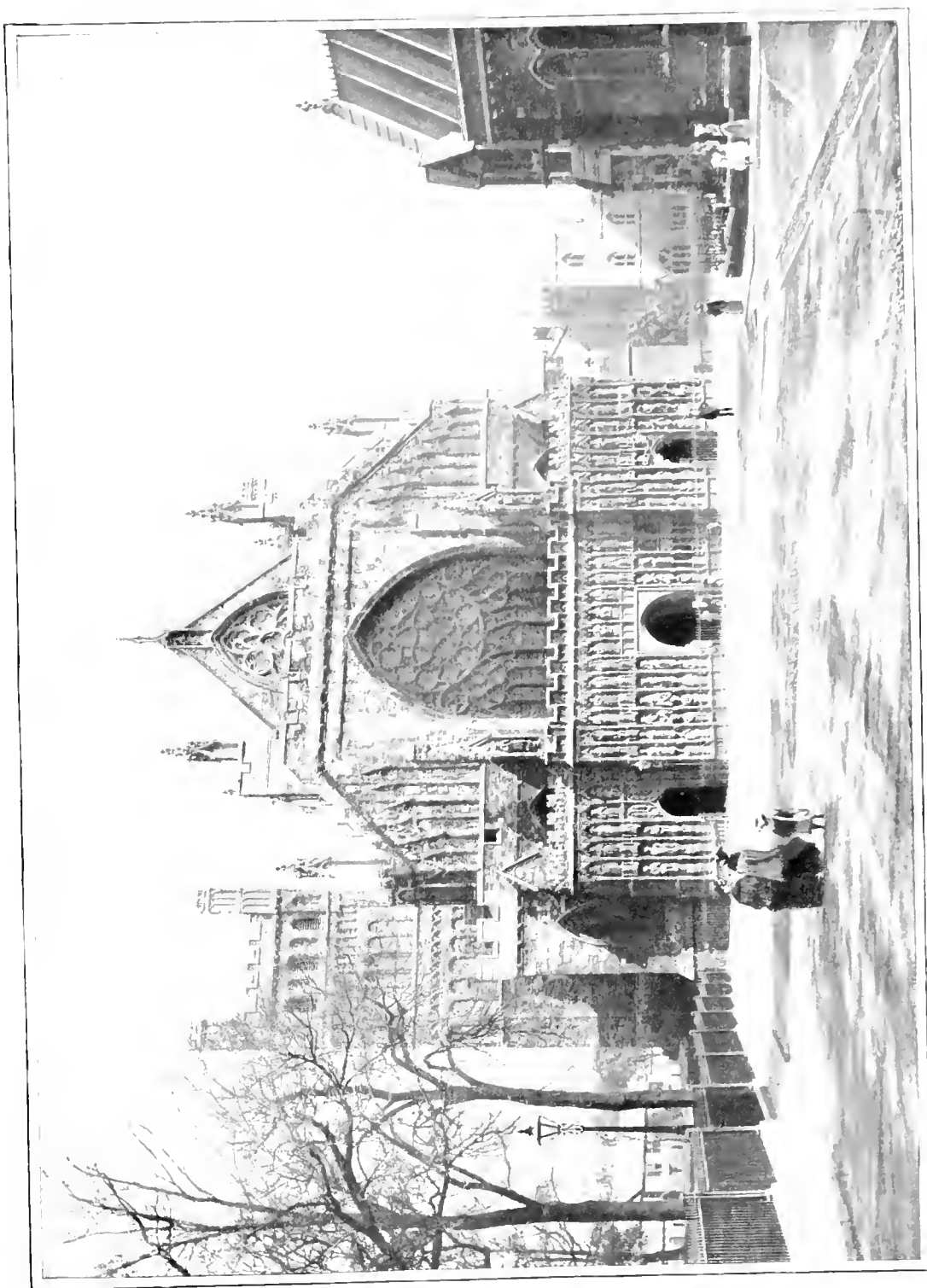


Photo: J. K. Drosning, Exeter.

EXETER: THE WEST FRONT.

pillars of Purbeck marble, each pillar consisting of sixteen shafts, set diamond-wise, though at the east end are two pillars of only eight shafts, and two of but four. In few, if any, of our cathedrals is the principle of unity in variety so patent as in Exeter. While the tracery of



THE CHOIR PULPIT

no two windows side by side is the same, with the single exception of the second and fourth in the nave clerestory, each window corresponds with that facing it, and in the same way pillar answers to pillar, aisle to aisle, and chapel to chapel—St. John the Baptist's to St. Paul's, St. James's to St. Andrew's, St. Saviour's to St. George's, St. Gabriel's to St. Mary Magdalene's; the choir has the same number of bays as the nave, and to crown all, as Archdeacon Freeman says, "the grand characteristic feature of our cathedral—the transeptal towers—completes this balance of parts, and was, indeed, the primary instance and model of it." The same note is struck by the colour scheme of the interior. The Purbeck pillars, the Thorverton stone of

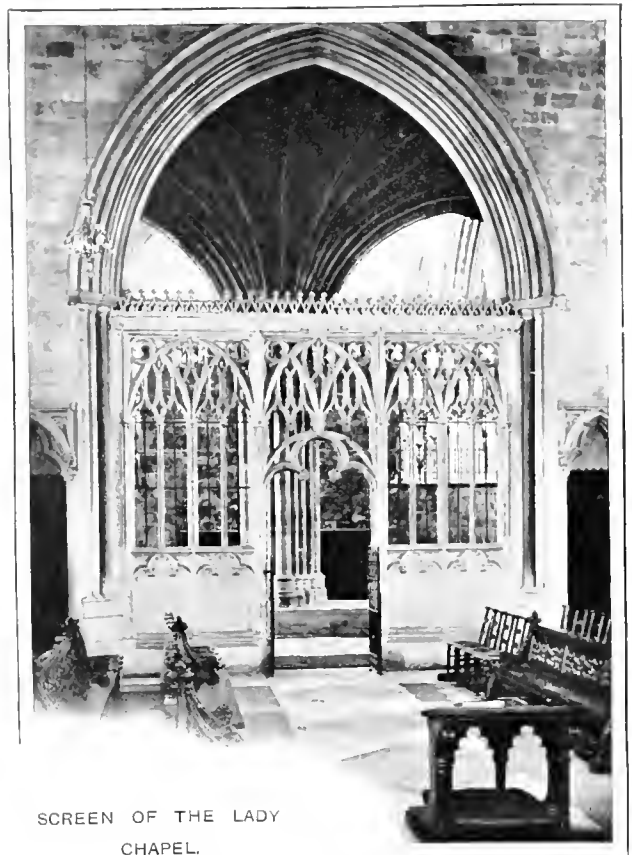
the vaulting, the Beer stone of the arcades and walling are of different yet harmonious tints, and with so great a variety of delicate hues to be enjoyed one feels in no mood to complain that the cathedral is not richer in stained glass.

The east window, enlarged from a gable window in the fourteenth century, is disappointing, for it is a rather feeble specimen of early Perpendicular, though it contains some fine old glass, some of it believed to have been transferred from the earlier window, and the rest of it not later than the tracery itself. The great west window is magnificent; until recently it contained poor and faded glass, dating from about the middle of the eighteenth century, but this, under the direction of Mr. G. F. Bodley, has now been replaced with new glass that forms a memorial of the late Archbishop Temple, a Devonshire man, who, before he was translated to the see of London, was for sixteen years

(1869-85) Bishop of Exeter. The fine Decorated tracery of the window was at the same time renewed.

Occupying one bay on the level of the triforium, on the north side of the nave, is the beautiful Minstrels' Gallery, its exquisite tabernacle work sheltering twelve sculptured figures of angels holding musical instruments. Other cathedrals, as well, have their minstrels' galleries, but none of them can bear comparison with this. At each side of the gallery is a niche, one containing a figure of St. Peter, the other a figure of St. Mary. These niches are supported by corbelled heads of Edward III. and Queen Philippa, and, as the King appointed the Black Prince Duke of Cornwall in 1337, and added Exeter to the duchy, it has been suggested that the gallery was constructed in order that the Prince might be greeted with music whenever he came to the cathedral.

The lovely choir screen, one of the works of Bishop Stapledon, which supports the organ, is pierced with three depressed arches, and decorated with a row of curious little paintings of Scriptural scenes. At the restoration in the 'seventies there was great discussion about the age of the screen, as we learn from Scott's "Personal and Professional Recollections." Archdeacon Freeman, he says, sympathised with those who would have had the screen removed, and sought to prove that the structure was of late date, arguing from accounts preserved in the archives of the cathedral, containing extensive entries for iron-work and tiles, that there had originally been an open iron screen; but the indefatigable architect was able to trace in other parts of the building the iron and tiles thus described, and at last the Archdeacon admitted that the screen was Bishop Stapledon's, and that it dated from 1320. The organ, built about the middle of the seventeenth century by John Loosemore, the famous organ builder,



SCREEN OF THE LADY
CHAPEL.

who lies in the nave, has been reconstructed by Willis with all the most modern appliances, but the Renaissance case still remains.

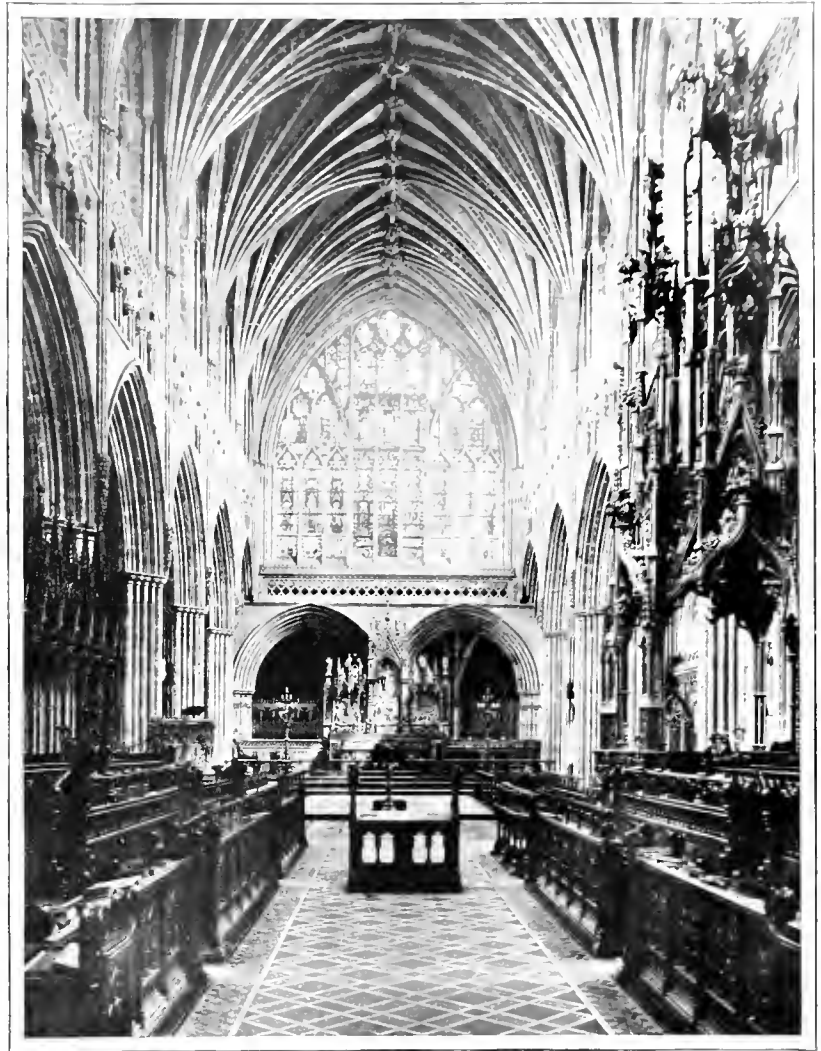
Standing within the church, the visitor is liable to forget that the transepts are the old towers of the Norman cathedral, so boldly have they been adapted to their present purpose. The two inner walls have been cut completely away to the height of the roof, and the part above supported by a great pointed arch, so that there is nothing visible to hint at the adaptation, though of course it is evident, from the masonry in the walls and the remains of windows, that they are of earlier date than nave or choir. The choir is rather earlier than the nave, but is in the same general style, and is even more beautiful in its details. Of the Bishop's throne, in which there is not a single nail, the exquisite carving is universally admired. In the Commonwealth period it was taken down and concealed, lest it should be destroyed by the iconoclasts, but it was replaced at the Restoration. It has had to be extensively restored. "The lower part," says Scott, "was nearly all modern, and much of it was in plaster. Evidence existed of the old design of this portion; indeed, some important parts of the old work remained, and these indications have been precisely followed, excepting that I yielded to pressure in making the front open. There were no evidences one way or the other, but it had most probably been close. This front is magnificently carried out, in exact imitation of the old work at its angles, which still existed; the sides and back are simpler, and follow evidences attached to the several angle buttresses. The whole of the old work was cleansed of its paint and varnish, but where it had been decorated in colour this was preserved and restored."

Not less choice are the canopied stone sedilia, for which, as for the throne, the church is indebted to Bishop Stapledon. To the fine alabaster reredos, designed by Scott and executed by Earp, Archdeacon Freeman gives no more than deserved praise when he says that, "with its delicate canopies of alabaster and sculptures wrought in bold relief, its inlay of choice marbles, its redundancy of costly stones, and its attendant angel figures, it enshrines a multitude of ideas well harmonising with its place and purpose." It represents the Transfiguration, the Descent from the Cross, and the Ascension, and it is curious to recall that at the time of its erection the legality of the figures was questioned in the Courts, and that the first decision was adverse. In his anxiety to avoid blocking out the arches at the east end the architect made the reredos too small, but he afterwards slightly increased the height of it. The choir stalls, too, are of Scott's designing, but the misereres are among the most ancient in the kingdom, belonging to the thirteenth century, and marked by much grotesque humour. Many other of the fittings

also are new, and handsome pavements have been laid both in the choir and in the Lady Chapel.

The pulpit in the nave, executed by Farmer and Brindley from Scott's designs, attracts attention from its association with Bishop Patteson, who was ordained deacon in the cathedral, and of whom it forms a memorial. The martyrdom of this pious son of Devon, slain by savages in 1871 by way of revenge for kidnapping practised by white traders, is set forth in one of the sculptured panels; while the others represent missionary scenes in the lives of St. Boniface and St. Alban. The font, also in the nave, is interesting from a more ancient association, for it was first used for the christening of the youngest child of Charles I., on July 3rd, 1644.

An ambulatory separates the choir from the Lady Chapel, which was built by Marshall and transformed by Quivil. After his time Lady Chapels, as Canon Edmonds notes



THE CHOIR, LOOKING EAST.

in his charming little sketch of the cathedral in "The Book of Fair Devon," fell into neglect. This, no exception to the rule, "was used for a long time as the Chapter Library, and it is only in recent years that the larger Christian life of our time has found constant need and faithful use for this queen of the chapels in Exeter Cathedral."

That the church should be so rich in ancient monumental remains is rather surprising after all the scathe it suffered at the hands of the iconoclasts in the sixteenth and seventeenth centuries. The work of destruction was begun at the Reformation by Simon Heynes, the Dean, who, in spite of the protests of the canons, tore the elaborate memorial brasses from the floors and walls, defaced images which had never been superstitiously abused, and cut up and destroyed the most beautiful service books. A precedent for further spoliation was not, therefore, lacking when, in the Rebellion, a partition wall of brick was run up at a cost of £150, and the church divided into two portions, and named respectively East Peter's and West Peter's, for the use of the Presbyterians and Independents. At the Restoration this innovation was removed, by means of an early application to the King and Council by Dean Ward, afterwards bishop of the diocese.

Among the tombs that have survived the ravages of time and the destructive fury of zealots are those of several bishops, beginning, it is said, with Leofric, whose monument, if we accept the traditional identification, is to be found in the south transept. Bishop Stapledon found ultimate sepulture in the choir, and it is fitting that he should rest here, amid the fruits of his love for his cathedral, after the tragedy which cut short his career and the indignity to which his remains were subjected. A man of great ability and vigour, founder of Exeter College at Oxford, as well as of the Exeter Grammar School, he rose to be Lord Treasurer of England, and was holding that office when, in 1326, Queen Isabella, the "she-wolf of France," consort of Edward II., landed to drive from her husband's side the Spensers. The King and his favourites fled to the Welsh marches, but Stapledon, when Isabella advanced upon London, showed a bold front, and from Exeter House, his palace in the Strand, called upon the Mayor to deliver up the keys of the capital. Fearing that the Mayor would submit, the populace rose, fired the gates of Exeter House, and plundered it. Meanwhile, the Bishop fled to St. Paul's for sanctuary, but at the north door was torn from his horse and dragged to Cheapside, and there the rabble smote off his head, which was sent to the Queen. The body was flung into unhallowed ground near his own palace, but six months later was brought to the cathedral for which he had done so much, and here solemnly interred. An older bishop who also rests in the choir is Henry Marshall, who ruled the see from 1194 to 1206, and, as we have seen, completed the cathedral as designed by Warelwast; it is a lovely piece of Early English work, in Purbeck marble.

The tomb of Peter Quivil, the master-builder of the cathedral as we now see it, is to be found in the centre of the graceful Lady Chapel.



EXETER: THE CHOIR, LOOKING WEST.

The stone bears the inscription, "*Petra tegit petrum, nihil officiat sibi tetrum.*" Bishop Bronescombe, who died in 1281, was originally buried, it is believed, in St. Gabriel's Chapel, which he had altered and beautified that it might be his resting-place; but he now rests under one of the arches between the Lady Chapel and the side chantries, under a canopy of the Perpendicular period. Over against it, under rich tabernacle work, is the fine monument of Bishop Stafford, who died in 1419, "well accounted generally of all men." For the tomb of the princely Bishop Grandisson, who had royal blood in his veins, and was brother to the lady who figures in the legend of the founding of the Order of the Garter, the visitor will seek in vain. He had chosen the Chapel of St. Radegunde as his place of burial, and here in due time he was laid to rest, but in the reign of Elizabeth his tomb was destroyed and the ashes were flung to the winds.

Another bishop of the see whose monument some may seek without finding it is Miles Coverdale, the pious Reformer who assisted Tyndale in his complete version of the Bible, printed in 1535. Hoker (Hooker), the historian of Exeter, uncle of the scholar who wrote "The Laws of Ecclesiastical Polity," pictures him as "a great keeper of hospitality, very sober in diet, godly in life, friendly to the godly, liberal to the poor,



and courteous to all men; void of pride, full of humility, abhorring covetousness, and an enemy to all wickedness and wicked men." Coverdale, however, was little liked in his diocese, which at this time leaned strongly to the old ways. Hooker says that his enemies laid many plots for his undoing, and shamefully slandered him, and even attempted his death by poison; and when at Queen Mary's accession he was deprived his flock generally appear to have regarded it as a good riddance. When Queen Elizabeth came to the throne he returned to his native country, but was never restored to his see, and though the living of St. Magnus by London Bridge was bestowed upon him in 1564, he resigned it from conscientious

scruples two years later. It is in the church of St. Magnus that he rests from his labours.

Among more modern monuments in the cathedral, high rank must be accorded to Chantrey's animated statue of James Northcote, the artist, a native of Plymouth. It is now to be seen in the north tran-



BISHOP CAREY
(1820-30).



BISHOP OLDHAM
(1504-19).



BISHOP PHILLPOTTS
(1831-68).

sept, under the quaint old clock, originally constructed in the thirteenth century, which still records the age of the moon as well as the passing of the hours. Against the wall of the north aisle is a bronze relief by Marochetti to the memory of the officers and men of the 9th Lancers who fell in India—a memorial which recalls the same artist's monument to the two Lords Melbourne in St. Paul's Cathedral.

The length of the church, from the west entrance to the east end of the Lady Chapel, is 383 feet, of which the nave accounts for 140 feet and the choir for 123 feet; the breadth of nave and aisles is 72 feet, the height of the vaulting from the pavement is 68 feet. The transept is 138 feet long and $28\frac{1}{2}$ feet broad, and the height of the towers is 130 feet. The great bell in the north tower, which, as we have seen, is reputed to have come from Llandaff, is estimated to weigh 14,000 lbs.; it is used only as a clock bell. In the south tower are eleven bells, of which ten are rung in peal—the heaviest and the finest in tone in the kingdom, as many think.

The cloister, on the south side of the nave, was partly rebuilt by the late Mr. Pearson, with a Chapter Library over it. Opposite the south tower is the Chapter-house, a square structure of Early English date modified in the Perpendicular period. On the same side of the church as the Chapter-house is the Palace, with its velvety lawns and well-grown trees. Almost rebuilt in the nineteenth century, it contains in the hall a fine chimney-piece dating from the fifteenth century, and some other interesting details. In the Deanery several of our kings have lodged, among them William III., when as yet he was but Prince of Orange, newly come from Torbay. To him there was cold welcome vouchsafed, for the Bishop (Lamplugh) had fled to

King James as soon as he had news of the Prince's landing, and with him went the Dean. But William, as Macaulay has so graphically related, "repaired in military state to the cathedral. As he passed under the gorgeous screen, that renowned organ, scarcely surpassed by any of those which are the boast of his native Holland, gave out a peal of triumph. He mounted the Bishop's seat, a stately throne rich with the carving of the fifteenth century. Burnet stood below, and a crowd of warriors and nobles appeared on the right hand and on the left. The singers, robed in white, sang the *Te Deum*. When the chant was over Burnet read the Prince's declaration, but as soon as the first words were uttered Burnet cried in a loud voice, 'God save the Prince of Orange!' and many fervent voices answered, 'Amen!'"

Bishop Lamplugh was a very notable time-server. He won the Archbishopric of York by his show of loyalty to King James; he kept it by going over to King William, at whose coronation he assisted. "My lord, you are a genuine old cavalier," was the contemptuous greeting he received from King William. Of a rather earlier Bishop of Exeter, John Gauden, who, probably with justice, claimed the authorship of the "Icon Basilike," the work which professes to be the record of the meditations of Charles I. during his imprisonment, it is said that, although he received £20,000 in fines on the renewal of leases, he was disappointed with his preferment to Exeter, because, in his own words, "Exeter had a high rack but a low manger." Such a prize he considered an insufficient reward for the successful literary fraud he had committed. He vexed Lord Clarendon more than a little with his importunities, and a few months after he became Bishop of Exeter the Lord Chancellor wrote to him: "The particular which you often renewed I do confess was imparted to me under secrecy, and of which I did not take myself to be at liberty to take notice; and truly when it ceases to be a secret I know nobody will be glad of it but Mr. Milton. I have very often wished I had never been trusted with it." Two years after his preferment to Exeter Gauden was translated to Worcester, but still he was dissatisfied, for he had expected the "better manger" of Winchester. He died in the year of his translation, and his end is said to have been hastened by his mortification at having missed the richer prize.

But happily the see has usually had for its rulers ecclesiastics of a less worldly type than Lamplugh and Gauden. Not to speak of James Turberville, the saintly Marian bishop, who, says Hooker, was "very gentle and courteous," and "though most zealous in the Romish religion," yet was "nothing cruel nor bloody," there was Joseph Hall, who, satirist though he was, ruled the see in troublous times in a spirit of conciliation.

His name is usually associated with Norwich, to which he was translated in 1641, but he was Bishop of Exeter for thirteen years, whilst after six years at Norwich he was ejected from his palace and retired to a small estate in the vicinity, where he died in 1656. One of the ablest defenders of the Anglican Church, his advocacy was marked by a spirit of moderation.

Another bishop whose name is widely known is Jonathan Trelawny, one of the faithful seven whom James II. committed to the Tower and brought to trial in Westminster Hall, with results so little to his liking. At the time of his arrest and trial, however, Trelawny, who was baronet as well as bishop, presided over the see of Bristol. He was translated in 1689, the year after the Revolution, but this mark of favour did not debar him from siding with Princess Anne and the Churchills against King William. In 1707 he left Exeter for Winchester, dying in 1721, after having worn the mitre for the space of thirty-six years.

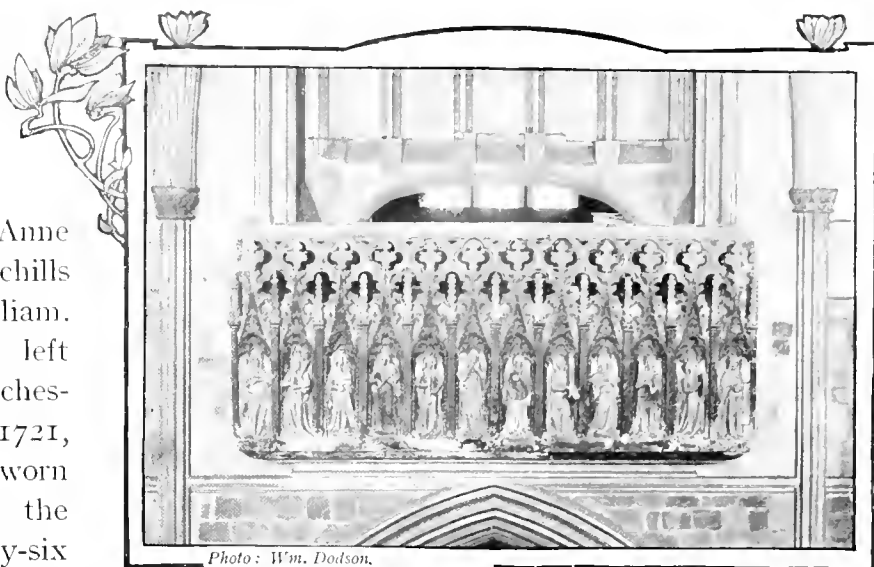
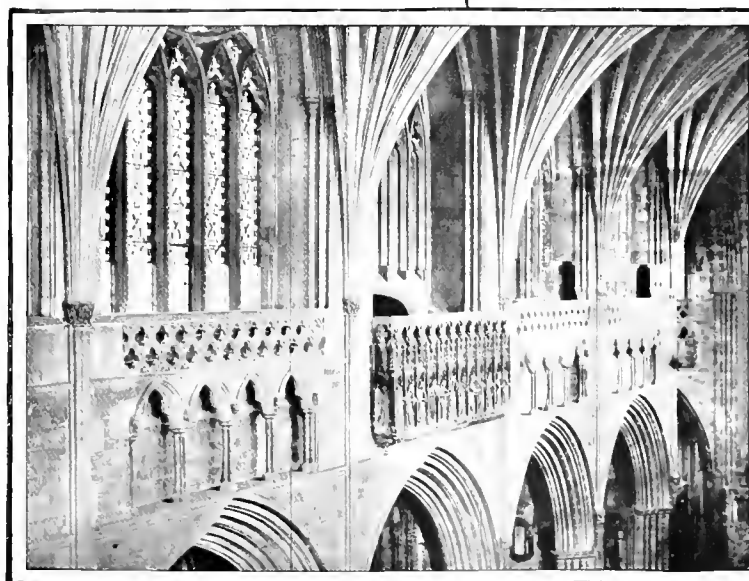


Photo: Wm. Dodson.

THE MINSTRELS' GALLERY.

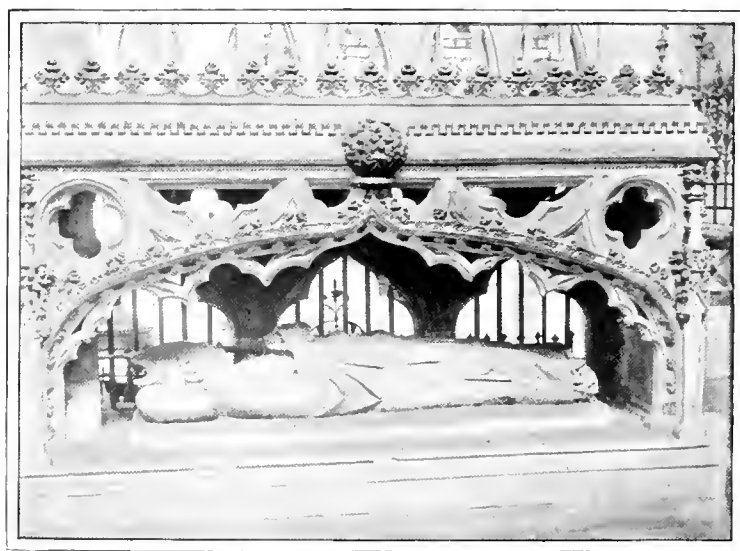
CLERESTORY OF
THE NAVE.

In the nineteenth century the see had the good fortune to be governed by two of the strongest and ablest men who ever sat on the Bishops' bench, both of them born rulers of men.

Henry Phillpotts was consecrated in 1830, and remained Bishop of

Exeter until his death, thirty-nine years later. Tory and High Churchman, with a great fund of pugnacity, his was a stormy career, punctuated with lawsuits, the most famous of which was that which arose out of his refusal to institute George Cornelius Gorham to the living of Brampford Speke, on the ground of his disbelief in the doctrine of baptismal regeneration. But, though he made many enemies, his sincerity and ability and courage won for him general admiration, and in his own see he was an exceedingly popular figure.

His successor, Frederick Temple, had at the outset to encounter vigorous opposition because of the suspicion, arising out of his having been one of the contributors to "Essays and Reviews," that he was latitudinarian. But, like the strong man he was, he went steadily on with his work, and by his rugged simplicity of character, his abundant labours, his breadth of view, his sympathy with every good cause, he soon won the affections not only of Churchmen but also of Nonconformists. In 1885 he was translated to London. There he was less understood than he had been in his native Devonshire, and it was not until he became Primate of All England, in 1896, that his great qualities won from the nation at large the recognition which for many years had been accorded to them in the West Country. It was during his episcopate that the diocese was divided—Cornwall, which had been united with Devon ecclesiastically ever since 1050, when the see was removed from Crediton to Exeter, being once more erected into a separate diocese.



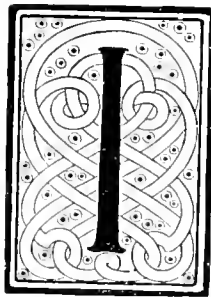
TOMB OF BISHOP STAPLEDON



GENERAL VIEW OF THE CATHEDRAL.

CHICHESTER.

Peculiarities of the Cathedral—Bishop Ralph Luffa—His Church Described—The Fire of 1186—Alterations—Work of the Thirteenth and Fourteenth Centuries—Fall of the North-western Tower—Collapse of the Central Tower—The Central Tower Rebuilt—Restorations—The Nave and Choir—The Lady Chapel—Traces of Ancient Frescoes—The Cathedral Library—The Sacristy—Bishop Sherborne's Altar Screen—The Rood Screen—The Pulpit in the Nave—Monuments—Dimensions—The Cloisters—Bishops and Deans of Chichester.



IN two respects the cathedral church of Chichester is differentiated from all other English cathedrals, though in both particulars there is no lack of analogues among Continental cathedrals. It has a separate bell tower, which was built in the fifteenth century to relieve the central tower of a weight which it was incapable of sustaining; it also has a five-aisled nave. The extra aisles were added in the thirteenth century, and the effect of this addition is to make the cruciform character of the church less obvious than usual. The campanile, a massive structure 120 feet in height, with an octagonal upper storey, forms an agreeable feature of a general view; but it is open to question whether the exaggerated breadth which the additional aisles bestow upon the nave is an improvement to a building of the size of Chichester cathedral, however it might enrich a fabric of ampler proportions.

When in 1075 the seat of the episcopate of the South Saxons was removed from Selsea to Chichester, the south-western part of the town, in which already stood a monastery dedicated to St. Peter, was allotted

to the purposes of the church; and there Stigand, formerly William's chaplain, in whose time the change was made, established himself, making use apparently of the ecclesiastical buildings which already existed. The foundations of the present cathedral were laid by Bishop Ralph Luffa, a stalwart man, and a stout champion of the Church, for he withstood William Rufus on the question of the investitures, and Henry I. in the matter of the permissive marriage of priests. Right or wrong in his ecclesiastical views, he was an energetic, hard-working man, and "raised his see from a state of great poverty to one of order and importance. He left all his goods to the poor, directing their distribution in his own sight as he lay on his death-bed."

Of the church which he built a good deal remains in the present cathedral, though the earlier work is of more than one date, for Bishop Ralph had not long completed his task when a fire broke out, and did much serious damage. When he died, in 1123, the building was not finished, although it was well advanced; and the consecration did not take place till the year 1148. There can be no doubt, as Professor Willis pointed out, that originally the nave of the church was built in two portions. The ceiling was flat, with the beams exposed. Choir and nave had each a single aisle to the north and south, with triforium galleries over; the transepts had no aisles. So the buttresses of the transepts were slight, for they had no thrust to meet: one may be seen in the present muniment room by the side of a larger buttress which became necessary when the roof of the transept was vaulted. The character of the aisles may be learnt by examining the arches leading into the western towers: they must have had simple cylindrical roofs; the galleries above still exhibit the springing of the arches which sustained their heavier covering. The east end was apsidal. This Professor Willis proved by a marked feature in the windows of the choir triforium, and his statement is corroborated by a curious fragment—a curved stone slab found a few years ago in the floor behind the present reredos.

In 1186 there occurred another destructive fire, which gave the occasion for all this to be altered. First it was determined that precautions should be taken against the recurrence of such a calamity, and it was resolved that the church should be vaulted. This entailed flying buttresses and vaulting shafts. The height of the interior was necessarily much diminished. In the meantime, the famous Council of the Lateran had affected the arrangements of churches, and all over Europe was seen, to use the words of Guéranger, "the reconstruction of our cathedrals on a plan so mysteriously sublime." At Chichester the apse was removed, and the east end of the church made square

—the two bays behind the reredos exhibit the date and character of this change—and the Lady Chapel was prolonged and beautified. But the diligent explorer may still see traces of the fire which gave the opportunity for all this, in the discoloured stones of the arches of the choir triforium. An oak beam over the choir was removed in 1862 which bore unmistakable marks of having been exposed to the severity of the flames in 1186! To Bishop Seffrid—Seffrid the Second, we must call him, to distinguish him from another Seffrid, who ruled the see earlier in the same century, until he was forced to retire to Glastonbury Abbey—fell the task of making good the ravages of the fire of 1186, and to him are due the triple shafts symbolise the Holy Trinity, to whom the church was rededicated.

In the first half of the thirteenth century the central tower was carried up from the crown of the four great Norman arches to the corbel table below the battlements, and

the south-western tower was

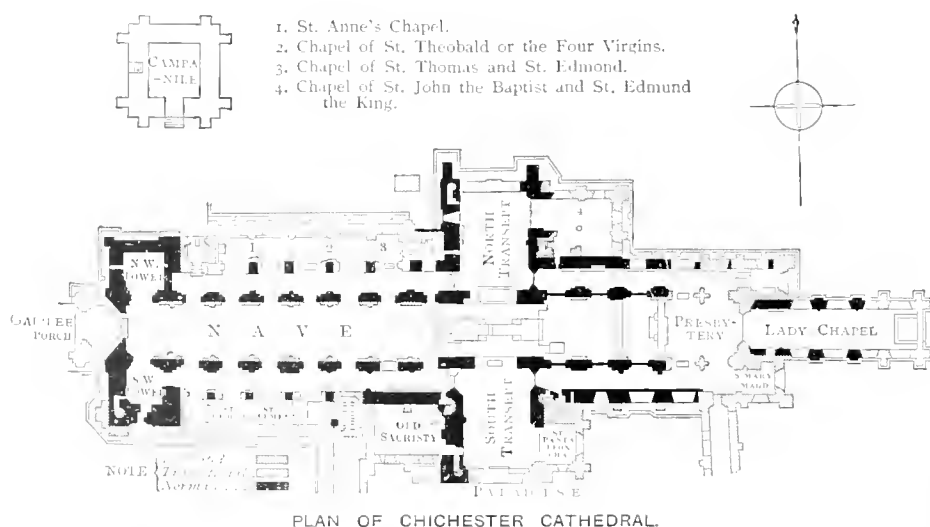


CITY CROSS, CATHEDRAL, AND
BELL TOWER.

completed, the western porch was added, and the nave was widened by cutting through the wall of its south aisle to provide room for chantries. In this way, two side chapels—those of St. Clement and St. George—were formed, and soon afterwards the same process was applied to the north side, to which three chapels—those of St. Anne, St. Theobald (or the Four Virgins), and Saints Thomas and Edmond—were added. These chapels opened into the aisles, but were separated from each other by partition walls; and each had its own altar and reredos and piscina. The party walls must have been removed at the Reformation, and so was produced the present appearance of a cathedral with five aisles. In the first half of the next century—the fourteenth—Bishop John of Langton inserted the magnificent Decorated window in the south transept, now unhappily filled with poor modern glass. The central tower was carried up into a spire in the fifteenth century, and in the same century were added the cloisters, which form an irregular parallelogram on the south side of the church.

Few cathedrals have suffered so much from mischance as Chichester. We have already seen that it was much damaged by fire before it was completed, and that hardly had the ravages been repaired before it was to a great extent destroyed by the same foe. Another calamity that overtook it was the fall of the north-western tower. Tradition has it that this tower was battered down by the cannon of the Commonwealth during

the siege of Chichester. But some years ago the Rev. C. A. Swainson discovered a memorandum of a visit of inspection from Sir Christopher Wren, in which it was



PLAN OF CHICHESTER CATHEDRAL.

stated that the tower had *fallen* some fifty years before his visit. The recommendations of the great architect were characteristic of the time and of the man. He said the west end never could have been beautiful or uniform. He advised, therefore, that the remaining tower should be removed, the church cut short a bay, and a fair

front erected towards the west. Happily, either he had not the influence, or the Chapter had not the money, to carry out his proposal, and it was reserved to our own day to rebuild the tower.



THE NAVE, LOOKING EAST.

But we have yet to tell the story of the worst of the calamities that have befallen Chichester—the collapse of the central tower. Like the other piers and walls of the church, its piers were composed of rubble stone set in mortar and cased with ashlar. This central tower, even after it was partly rebuilt after the fire of 1186, rose only a little above the gables of the roofs, as was discovered shortly before the fall. The building of the grander tower, which was assigned by Professor Willis to the second quarter of the thirteenth century, was commenced in ignorance of the extreme weakness of the substructure; and on the summit of this tower, in the same ignorance, was erected—in the fifteenth century, as we have said—the beautiful spire. Subsidence followed, and an attentive visitor may observe in the most easterly bay on the north side of the nave an indication of the apprehensions that ensued. The arch is strengthened by an inner arch, diminishing its span. Indeed, the whole of the great works intended to beautify the

cathedral increased its weakness. The south-west corner of the tower was weakened by the grand staircase carried up to the Chapter-room; the south transept by the beautiful window of Bishop Langton; the north transept by the large window placed in it. Some attempts, producing not very graceful results, were made to prevent the arches over these windows from spreading. Ultimately the weight of the gables was diminished by removing the greater part of the gables themselves, though they were replaced by Dean Chandler in the nineteenth century. But before the gables were taken down the bells were removed from the central tower. These were placed, first in the south-west corner of the church; then the magnificent campanile was erected to receive them. But it seems to have been erected for a further purpose: its massive walls and the strength of its buttresses show that it was intended to carry a lofty spire. The authorities appear to have despaired of saving the central structure of the cathedral itself.

The reasonableness of these apprehensions was exhibited by the sequel. The long desire of Dean Chandler (one of the greatest and most

far-seeing of cathedral dignitaries) had been to utilise the nave of the church, and the first special services in a cathedral nave were held at Chichester. He left a sum of £2,000 for the building, and his executors, in conjunction with an influential committee, resolved in 1859 to remove the beautiful but somewhat frail screen which separated the choir from the nave. When this was done, it was discovered that the piers of the tower were rotten. There was no adhesion in the core. Attempts to secure them by shoring and underpinning were in progress; but before this could be accomplished a gale of wind sprang up, more cracks opened in the piers, and the crushed mortar began to pour out.



ANCIENT CARVING IN SOUTH CHOIR AISLE
SHOWING CHRIST VISITING MARTHA AND
MARY.

Desperate efforts were made to check the progress of the ruin; but soon after midday on Thursday, February 21st, 1861, it became evident that the risk had become unjustifiably great; the workmen, more than seventy in number, were ordered out of the building, and warning was given that the spire might fall at any moment.

Some of the houses in the precincts were deserted, being within range of the falling materials. There is a story that an aged minor canon, who was ill in bed in one of them, refused to be moved, saying that he had lived under the shadow of the spire all his life, and was ready to perish with it should this be so ordered. About half-past one o'clock the watchers saw the spire sway more distinctly; it gave a slight jerk towards the south-west, and then, righting itself, descended into the body of the church—just as one telescope tube slides into another, as an observer has described it—the spire descending bodily for a considerable distance, as if the supports had yielded simultaneously. With the exception of the capstone, which fell upon one of the flying buttresses of the nave, every stone fell within the church. The weather-cock alone was picked up in the churchyard. The cathedral was practically cut into four quarters, and the great central piers were reduced to mere stumps rising a few feet from the floor. But the most destructive results which had been apprehended in case the spire should fall lengthways upon the choir, nave, or one of the transepts, were averted. If one may venture on the phrase, as little damage as possible was done.

A subscription was at once started for the repair of the church and the rebuilding of the tower and spire, and Sir Gilbert Scott was called in; but not wishing to displace Mr. Slater, who had been engaged upon the restoration of the choir, and who, by the way, had been quite unjustly blamed for removing the organ-screen, he generally associated that architect with himself, and shared with him his payments. What pains he took to secure that the new tower and spire should be an exact reproduction he has himself recorded in his "Personal and Professional Recollections." He at once made most careful examination of the remains, and stationed his son, Gilbert Scott, at Chichester, while the vast heap of *debris* was removed, the latter's task being, with the help of prints and photographs, to identify every moulded and carved stone, and to label and register them so that such of them as were

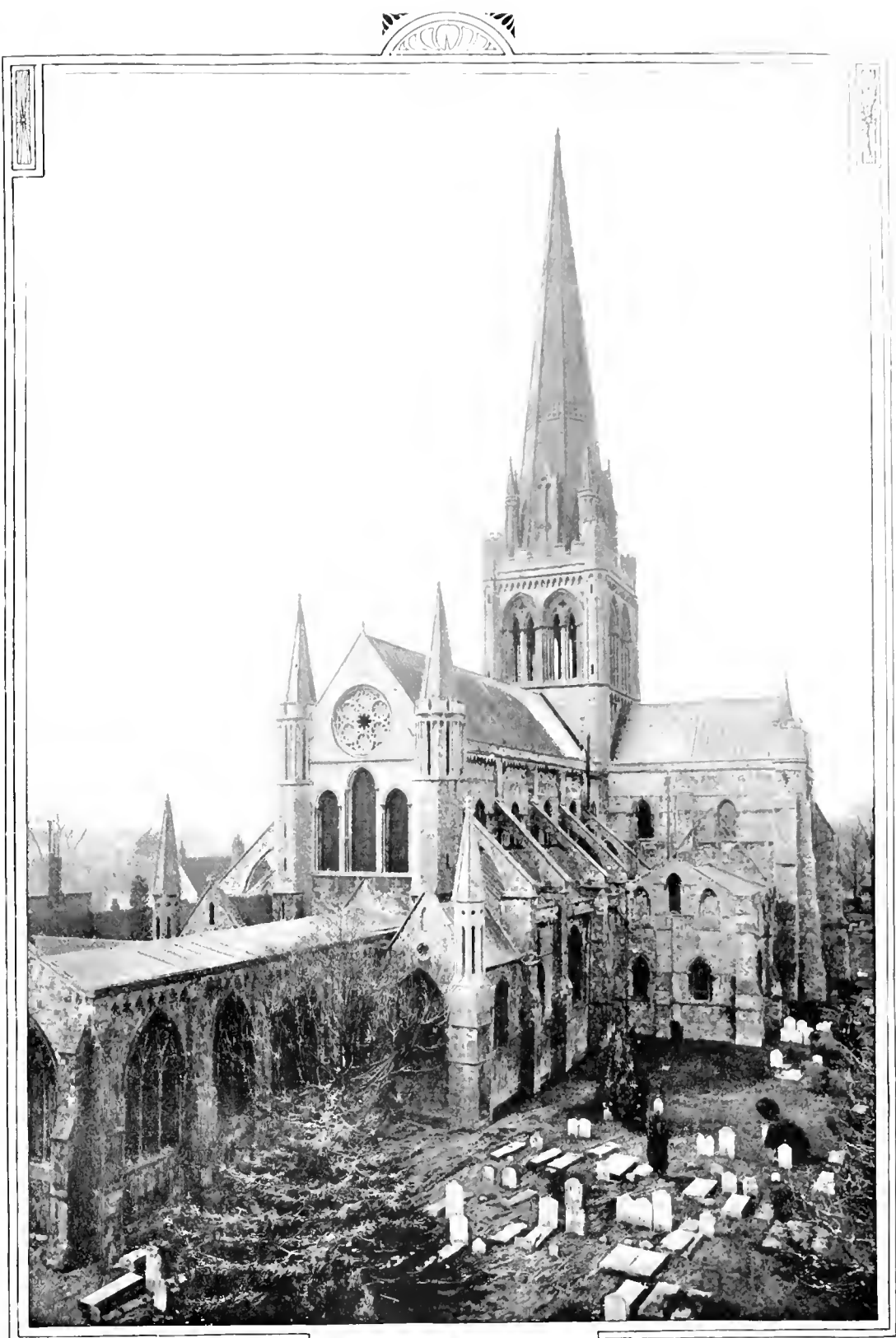


ANCIENT CARVING IN SOUTH CHOIR AISLE,
SHOWING THE RAISING OF LAZARUS

sufficiently preserved might be used again, while the rest might be available for reference. Happily a former resident architect had made perfect measured drawings of the tower and spire, and in these various ways the whole design "was absolutely and indisputably recovered. The only departure from the original which the architect permitted himself, except that he omitted the partial walling up of the belfry windows, was the addition of five or six feet to the height of the tower, so that it now rises above the arms of the cross, as it did before these were raised." The work was finished in five years, and on June 28th, 1866, Mr. Gilbert Scott, who had superintended every detail of the work from the beginning, refixed the old weathercock with his own hands, and the completion of the work was celebrated by a solemn *Te Deum*.

Sir Gilbert Scott also undertook, in conjunction with Mr. Slater, the restoration of the Lady Chapel, and of the Chapel of St. Pantaleon, to the east of the south transept, now the canons' vestry. Before this the choir, the restoration having been completed, had been reopened, in 1867. More recently the Chapel of St. Mary Magdalene, at the end of the south choir aisle, has been restored in memory of Canon Crosse, and that of St. Clement, in the outer south aisle of the nave, as a memorial of Bishop Durnford; the cloisters also have been restored; and in 1901 the north-western tower, after lying in ruin for more than two centuries and a half, was rebuilt by the late Mr. Pearson, who has made it an exact copy of its southern sister.

The nave and choir are both fine specimens of late Norman work, the latter showing the Norman when it was beginning to merge into the succeeding style. The presbytery is very beautiful Transitional work, round-headed and pointed arches being employed indifferently. The Lady Chapel, said to have been built or rebuilt from its foundations by Bishop Gilbert of St. Leofard (1288-1305), and at any rate repaired and enlarged by him, is among the most interesting parts of the building. On the roof may be seen some remains of the original beautiful colouring which it owes to Bishop Sherborne, who ruled the see from 1508 to 1536, and employed an Italian artist, Lamberti Bernardi, and his two sons to decorate the vaulting throughout the church with arabesque paintings. In one or two of the western bays—west, that is, of the entrance to the chapel proper—may be seen the motto of Winchester School, the favourite maxim of Bishop Sherborne. In the middle of the eighteenth century the Lady Chapel was said to be a ruin, and the crypt was placed at the disposal of the family of the Dukes of Richmond for a mausoleum. The floor was raised to give the necessary height below, and then the windows were partly plastered up and partly glazed, books were stored in the building, and a grand fireplace was erected against



CHICHESTER CATHEDRAL,
FROM THE NORTH-EAST.

the east window. So it was when Professor Willis paid his visit, and good reason had he to lament that the unfortunate position of the sepulchral vault of the Richmond family had robbed the chapel of its



due proportions. And so it continued until 1867. The upper part of the walls, which enclosed the library, was then removed, and the beauty of the roof was visible from the choir; and when Bishop Ashurst Turner Gilbert died, in 1870, after an episcopate of nearly thirty years, and the desire was felt to restore, in memory of him, the chapel which had been built by a former Bishop Gilbert nearly six hundred years before, the Duke of Richmond allowed the floor to be lowered, and an immense improvement was effected. The stained glass, commemorating events in the life of the Virgin, has been added since.

Of the work of Bernardi and his sons, of which we have just spoken, only faint traces now remain. But in the south transept, at the back of the choir-stalls, are two large oil paintings on wood, representing the founding of the see of Selsea by Ceadwalla, King of Wessex, and the confirmation by Henry VIII. of Bishop Sherborne's gifts to the cathedral. In the north transept is another large picture by Bernardi, made up of imaginary portraits of the Bishops of Selsea and Chichester, from Wilfrid to Sherborne. There is a strong family likeness between the portraits, and one wonders whether the artist paid his patron the compliment of making him the model for them all. On the east side of this transept, in what were formerly the Chapels of St. John the Baptist and St. Edmund the King, is the cathedral library, formerly to be found in the Lady Chapel. Here are preserved a few curiosities, among them a genuine Abraxas ring, found on the finger of one of the early bishops, whose tomb it was necessary to remove; a cross of lead discovered on the breast of another bishop, commemorating



his absolution; and the Litany of the great Reforming Continental prelate, whose death caused such joy at the opening of the Council of Trent—Archbishop Herman of Cologne. This was Crammer's copy, and has his signature on the title-page; and there can be little doubt that this very volume furnished the model for the English Litany.

The sacristy, on the west side of the south transept, is well worthy of attention, as is also its ancient door and lock. A handsome staircase (to the construction of which attention has already been drawn, as contributing to the weakness of the building) leads from the church to the room above. This room is described as the Bishop's Chapter-house, and the Bishop's seat may still be seen in it. The staircase was adapted for grand processions. In the room is a sliding panel, covering the entrance to a secret chamber, where, doubtless, the chief treasures of the church were kept when not in use. There is a record that, when the cathedral was in the power of the Commonwealth forces, one of the servants betrayed the place where the treasures were deposited. The troops were not likely to have discovered it otherwise.

The choir of the church retains scarcely anything ancient. At some period since Bishop Sherborne's time it had become blocked with pews and galleries, and a clean sweep was necessary, and of the more ancient structure some of the stalls alone remain. These stalls are assigned, as in other cathedrals of the old foundation, to the dean, precentor, chancellor, treasurer, archdeacon, and prebendaries, and each officer is installed on his appointment with much ceremony, "staff as to spirituals, loaf as to temporals," but the seat is the only property to which he can now claim a right. The reredos of stone and marble,

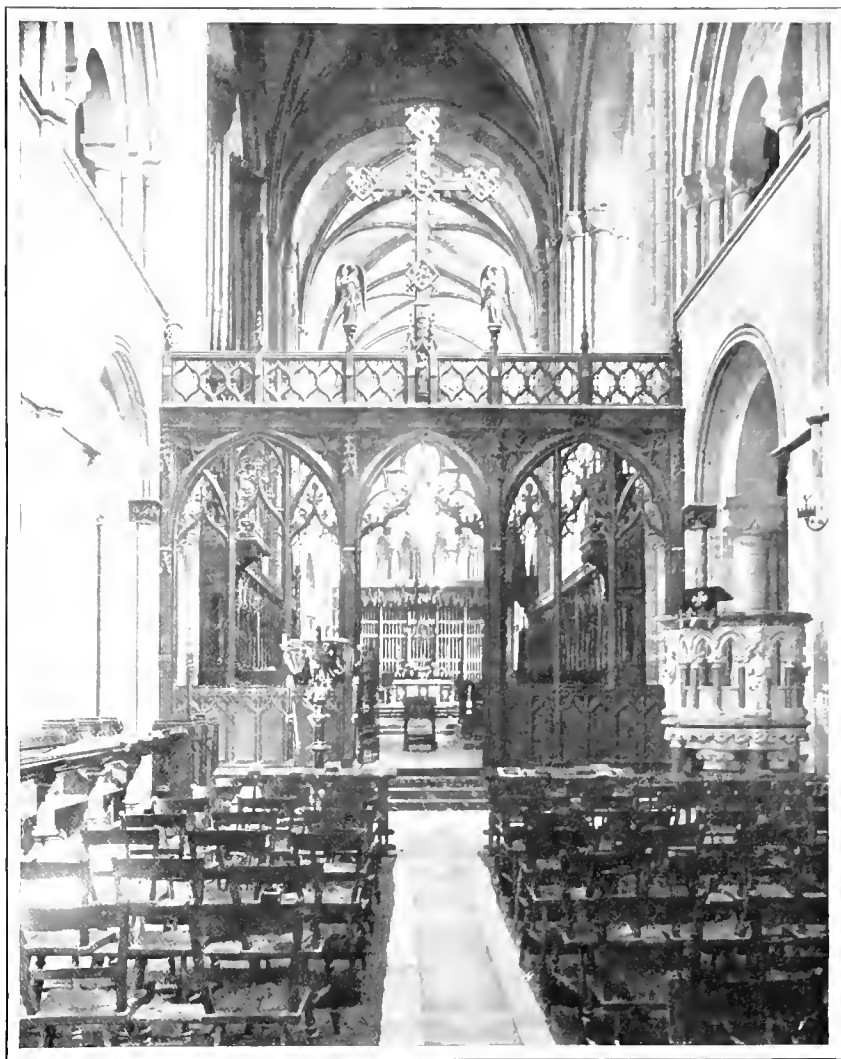


TOMB OF EARL AND COUNTESS OF ARUNDEL IN NORTH AISLE OF NAVE (p. 230).

erected in 1870 from the designs of Messrs. Slater and Carpenter, with the Ascension instead of the Crucifixion for its subject, failed to give general satisfaction, from a feeling that it was out of keeping with its surroundings, and it was never completed. Recently it has been transferred to St. Saviour's, Brighton, and its place in the cathedral taken by Bishop Sherborne's altar-screen, which had long been consigned to limbo. The organ, now on the north side of the choir, was originally built by Renatus Harris in 1678, but it has been several times enlarged, having been renewed and recased in 1888, and it was rebuilt in 1904, and reopened with a special musical service on September 28th in that year. The oak rood-screen, which divides the choir from the nave, a memorial of Archdeacon Walker, was designed by Mr. T. Garner, and was erected in 1889. The pulpit, in the nave, of Sir Gilbert Scott's designing, is of Caen stone and Purbeck marble, and forms a memorial of Dean Hook.

Among other monuments is one of uncommon beauty, which is said to represent Maud, Countess of Arundel, who died in the year 1270. Worthy of notice also are the tomb of Richard Fitz-Alan fourteenth Earl of Arundel, who was beheaded in the year 1397, and his wife Maud, and that of Richard de la Wych, Bishop of Chichester, who was canonised, and known in after times as St. Richard of Chichester. Another man, a favourite of King Henry III., had been elected by the canons to the vacant see; but the Pope refused to accept him, and consecrated Richard de la Wych, then a Dominican monk, during the sitting of the Council of Lyons. The King retorted by confiscating the revenues of the see, but yielded after a time, and the Bishop was left in peace. He was indefatigable in his diocese, and while preaching a crusade died in the Maison Dieu at Dover. Thence, after his canonisation, his remains were solemnly transported to Chichester. In the south aisle of the choir is a monument of Bishop Sherborne, contemporary with him, and committed by him to the care of New College, Oxford—a trust which has been faithfully fulfilled. Among monuments of modern date are a statue of William Huskisson, for many years member for the borough, who was killed at the opening of the Liverpool and Manchester Railway; and a beautiful medallion by Flaxman of the poet William Collins, a native of Chichester, who ended his unhappy life in a house near the cathedral. He is represented as reading the New Testament, in reference to an incident which occurred in the last year of his life. Dr. Johnson visited him at Islington during one of the intervals of his attacks of insanity, and found him thus reading; and Collins remarked, "I have but one book, but that is the best." There are several other monuments from the hand of Flaxman, exhibiting

both the graces and the defects of his work. Walter Farquhar Hook, greatest of the Deans of Chichester, to whose energy the rebuilding of the central tower and the restoration of the cathedral were largely due, is commemorated not only by the pulpit in the nave, but by a monument of coloured marbles and mosaic in the south aisle of the choir—like the pulpit, of Sir Gilbert Scott's designing. Of the stained



VIEW THROUGH THE ROOD-SCREEN INTO THE CHOIR.

glass in the cathedral, all of it modern, little need be said, except that in the Chapel of St. Mary Magdalene is the window which forms Archdeacon Manning's memorial of his wife. He resigned the Archdeaconry of Chichester in 1851 in order to enter the Roman Church.

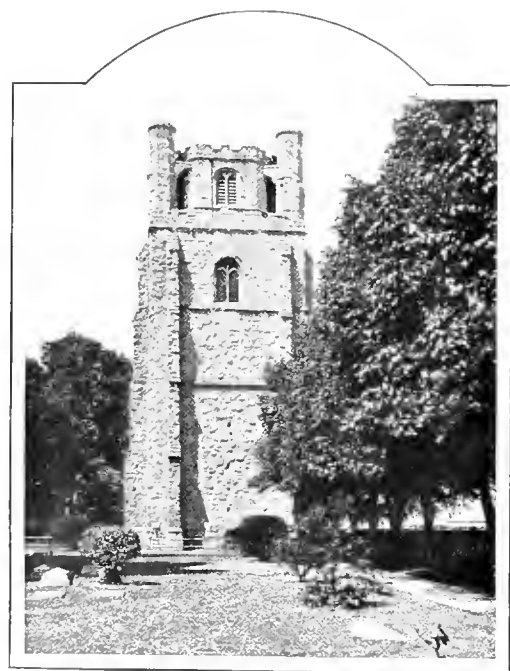
Though one of the smaller English cathedrals—a little larger than Hereford or Lichfield, and rather smaller than Exeter—Chichester

has a broader nave than any other, with the single exception of York. Its total length is 411 feet. The nave is 172 feet long and (including the aisles) 90 feet wide; the choir is 115 feet long and (with its aisles) 59 feet wide; the height of the nave is 61 feet, of the choir 65 feet, of the spire 277 feet.

On the south side of the cathedral are cloisters enclosing a burial-ground, or "Paradise." These are Perpendicular in style, and in their position and plan are exceptional, for they are placed east instead of west of the south transept, and the sides are of unusual length. In the south cloister William Chillingworth was buried. He had shared in the dangers of the siege of Arundel, where his mechanical skill had aided the defenders; but his health had suffered much, so that at the surrender he was brought a prisoner to Chichester, instead of being sent to London. There a Presbyterian divine, named Cheynell, showed him kindness, obtained for him a lodging in the Bishop's Palace, and visited him during his illness. Cheynell, however, rewarded himself for this consideration to a fallen enemy by some plain speaking at his grave. He brought a copy of Chillingworth's work, "The Religion

of Protestants: A Safe Way to Salvation," and flung it into the grave upon the body of the author, crying, "Get thee gone, thou cursed book, which has seduced so many precious souls! Get thee gone, thou corrupt, rotten book, earth to earth, dust to dust! Get thee gone to the place of rottenness, that thou mayest rot with thy author, and see corruption!"

The episcopal Palace, a curious combination of several periods, communicates with the cloisters on the west. Of the Bishops of Chichester, several have already been named, but we must mention Lancelot Andrewes, Simon Patrick, and Edward Maltby, though they were all translated to other sees. Of Deans, besides Walter



THE CAMPANILE.

Farquhar Hook, we must name his immediate successor, the learned and trenchant John William Burgon, and Thomas Sherlock, who was appointed in 1715, was successively Bishop of Bangor, Salisbury, and London, and declined both York and Canterbury.

ROCHESTER.

Origins—Gundulf of Bec—St. William of Perth—Desecration—Cottingham's "Restoration"—Exterior—Dimensions—Nave—Choir—Furniture—Ancient Tombs—Crypt—Chapter house—Bishop's Palace—Famous Bishops of Rochester.

THIRTEEN centuries have sped since an episcopal see was established at Rochester. Seven years after St. Augustine landed in Thanet and was installed in the palace of Ethelbert at Canterbury he founded daughter sees here and at London, so that Rochester may be regarded, in point of antiquity, as second only to Canterbury among English bishoprics. The first bishop of the diocese was Justus, one of those whom Pope Gregory had sent to strengthen St. Augustine's hands. He was consecrated in 604, and by Ethelbert a church was built for him here which was dedicated to St. Andrew, the patron saint of that monastery on the Caelian Hill at Rome to which St. Augustine belonged. Of this church no trace is now to be seen above ground, though a few years ago (1889), when the present west front was underpinned, the foundations of Saxon cathedral were discovered.



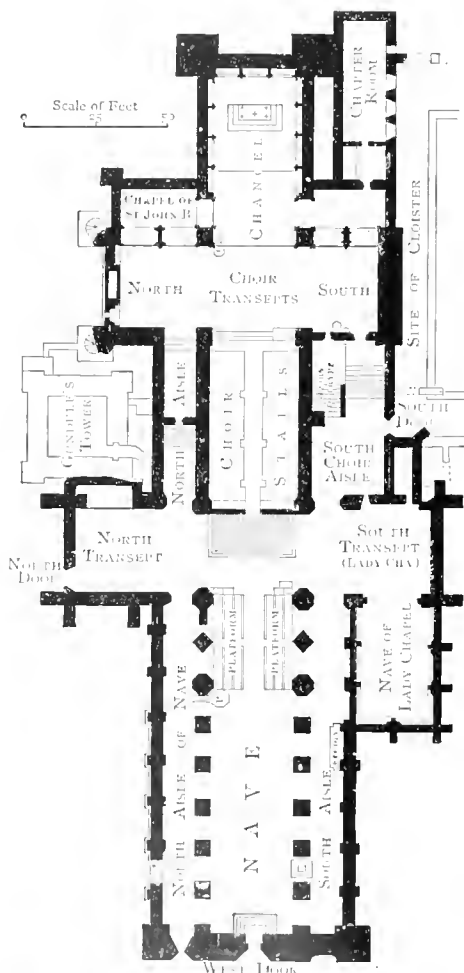
THE WEST DOOR.

The first Norman Bishop of Rochester, Ernest, a monk, nominated by Lanfranc in 1076, lived only a year. Then Gundulf of Bec was appointed, a man of talent and vigour, eminent for his knowledge of architecture, both military and ecclesiastical, whose mighty keep still looks down upon the Thames near London Bridge. By this great builder was begun the cathedral which we now see, and, as is generally believed, the castle also. The adjoining priory was also reconstructed, and sixty Benedictine monks, skilled in learning and in church music, replaced a

college of secular priests. The earliest parts of the nave of the cathedral are Gundulf's work, and so, too, are the western part of the crypt, the walls of the Chapter-house, and the base of the massive tower between the two northern transepts. But most of the Norman work in the church belongs to a rebuilding carried out by John of Canterbury, who ruled the see between the years 1125 and 1137.

The cathedral has not fared well during its long career. It was much injured by a fire in the year 1138, and again in 1177, so that it had to be newly roofed; perhaps, indeed, the great transept was rebuilt in consequence of the latter disaster, for it is Early English, and from its style can hardly be more recent than the beginning of the twelfth century. At this time the fame of St. William of Perth, a baker who was murdered in this neighbourhood while on pilgrimage to the Holy Land and was buried in the cathedral, attracted to it numerous votaries, and from their offerings the whole of the choir was rebuilt, the work being completed in 1227. Since then there have been

no important additions to the structure—though during the Perpendicular period it did not escape sundry alterations, mostly for the worse. It was injured and desecrated by the soldiers of Simon de Montfort during his siege of the castle in 1264. In the Civil War the brasses were torn up, the nave was converted into a carpenter's shop, and several saw-pits were dug in it. Nor has it suffered much less, in times nearer our own, from the misplaced zeal of the so-called restorer. Having fallen into a deplorable state of dilapidation in the second quarter of the nineteenth century, it was put into the hands of the elder Cottingham, who, though he did much that was necessary in the way of repairs, inflicted upon it the ugly central tower of which Dickens, in "Edwin Drood," speaks as its "old square tower," as well as fittings which disfigured the choir. More recently the worst parts of Cottingham's work have been undone. The choir was refitted by Sir Gilbert Scott in a restoration

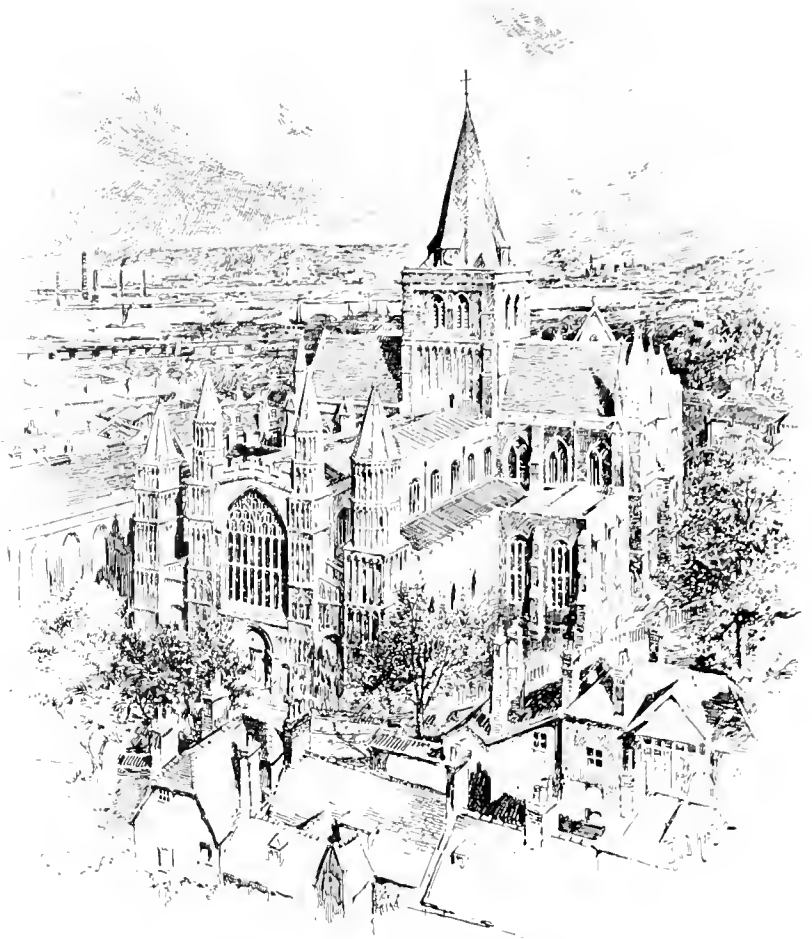


PLAN OF ROCHESTER CATHEDRAL

that was carried out in the 'seventies; and in the present century the central tower has been rebuilt, a drastic proceeding which no one who has ever seen Cottingham's tower will regard with anything but approval.

The thorough repair of the great west front of the church was carried out by the late John Loughborough Pearson, and the north turret of this front, a poor piece of eighteenth-century rebuilding, was subsequently taken down and rebuilt.

Externally the cathedral cannot be called an impressive building, even now that the wretched central tower has been rebuilt. Small in itself, there is nothing in its outline to enhance its



VIEW OF THE CATHEDRAL FROM THE CASTLE, LOOKING TOWARDS CHATHAM.

dimensions or to make an impression of exceptional grace, and it is so closely hemmed in that it is difficult to obtain a good view unless one looks at it from some such coign of vantage as the Castle keep. Simpler in plan than the mother church of Canterbury, it resembles that cathedral in that it has a crypt beneath its eastern part, and is of the double cross pattern. It is one of the smallest of English cathedrals, being but a little larger than Bristol. The total length is 306 feet; the nave is 126 feet by 65 feet, the choir is 147 feet long, the main transept 120 feet, and the choir transept 88 feet, and the height of the vaulting is 55 feet.

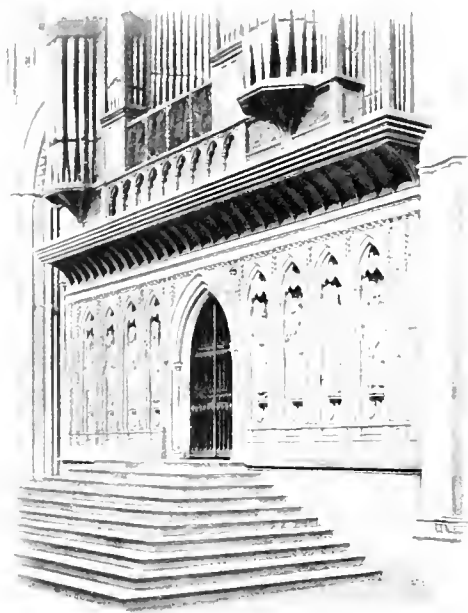
From the High Street of Rochester we pass beneath one of the old gateways of the monastery, now almost buried in houses, through a comparatively narrow passage into the precincts of the cathedral.

Reaching the little open space in front of the main entrance, we may remember how Dickens has interwoven the chief features of the scene with the story of his last and unfinished work, and if it be summer, through the open western door of the cathedral we may look "down the throat of old Time." The west front is perhaps the most notable part of the cathedral; in its main outlines it is Norman, although it did not escape the vulgar hands of fifteenth-century "improvers," and was disfigured by the insertion of a commonplace Perpendicular window.

The nave is in great part Norman, but the fifteenth-century innovators rebuilt the clerestory and raised the roof (which is of wood, and plain), thereby destroying the harmony of its well-balanced composition. The



DOOR OF CHAPTER-ROOM.



STEPS AND ORGAN SCREEN.

nave-arches and piers, though simple in design, are good in execution, and the triforium, which is made an important feature, is more richly ornamented than is usual. The two last bays to the east are early Decorated work, and mark the close of an effort to rebuild the church, from east to west, which was begun early in the thirteenth century and abandoned about its close. The north transept is late Early English; the south transept early Decorated. On the southern side of the nave, just west of the transept, is St. Mary's Chapel, a Perpendicular structure, now restored, that formerly served as a nave to the Chapel of Our Lady, the altar of which stood in the southern transept; and in

the same transept is a monument to one Richard Watts, a local worthy in the days of Elizabeth, whose memory is kept green by the

hospital which he founded and endowed for the nightly entertainment of six poor travellers, "provided they be not rogues nor proctors." Just beneath this monument is a brass tablet which commemorates Charles Dickens, the writer who has made the Watts Hospital and other features of Rochester known wherever the English tongue is spoken.

As at Canterbury, the choir is to an exceptional degree shut off from the nave. It is enclosed by a stone screen, and approached by a flight of steps. In the larger cathedral this arrangement enhances



THE NAVE, LOOKING EAST.

the idea of magnitude; in the smaller it has, we think, an opposite effect. The choir, especially, seems narrow and cramped. Its architecture is rather heavy, and it produces on the whole an "imprisoned" feeling. The style is Early English, but the exact date is not known; it was, however, completed before 1227. The most marked peculiarity is in the western part of the choir, which is entirely shut off from the aisles, the wall, retained by the Early English architects from the older Norman structure, being perfectly solid up to the clerestory. On the north side is a rather narrow aisle, interrupted by a flight of steps; on the southern a much wider aisle, with a curious roof. From this the crypt is approached, and another flight of steps leads through a doorway into the



BISHOP ATTERBURY

(1713-23).

(After Kneller.)

cathedral which Bishop Gundulf is holding shows the fabric with the great west window, which was inserted hundreds of years after his day, in the Perpendicular throne, the pulpit, and of Sir Gilbert Scott's also is it due that ing stall-work—a plaster and greater breadth given stituting wood panelling an ancient authority. A old woodwork has been new seatings in the choir, been renewed. The some, and interesting as from old examples which

south-eastern transept. These transepts—entirely open to the choir, and so available during the time of service—with their comparatively broad eastern aisle, give the eastern part of the choir a spacious aspect, contrasting with the narrowness of the western part. Farther east is the short chancel or presbytery, with its double eastern triplet of lancet windows, inserted at one of the late restorations.

The stone choir screen, a memorial of Dean Scott the lexicographer, was designed by Pearson; but by a curious anachronism the model of the



Photo: Russell.

DEAN HOLE (1887-1904).

period. The Bishop's the reredos are all designing, and to Scott Cottingham's uninterestsham — was removed, to the building by sub-painted in diaper from considerable amount of incorporated with the and the pavement has encaustic tiles are handhaving all been copied still remain in the church.

The doorway leading into the Chapter-room from the south-east transept is a piece of late Decorated work of exceptional richness, with large figures in the principal moulding that symbolise the Jewish and Christian dispensations, an allegory which Cottingham misunderstood, for, by a solecism that has since been corrected, he converted the female figure into a bishop. The Chapter-room and library is modern, built beside the ruins of the old Chapter-house. The library includes the Textus Roffensis, a collection of records of the gifts and ancient privileges of the cathedral, with old English codes of law, and so forth, compiled in the twelfth century. It has had a varied history, for it has been stolen, it has been in chancery, and it has been in the Thames. Another precious MS. is the



BISHOP HORSLEY

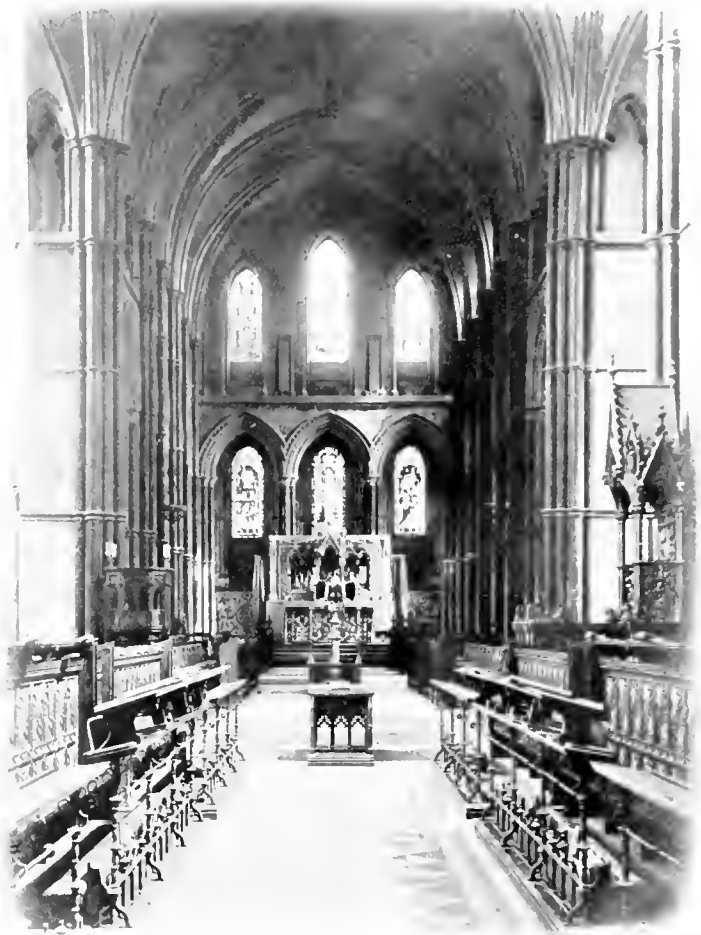
(1793-1802).

(National Portrait Gallery.)

Custumale Roffense, compiled about the end of the same century by Prior Westerham in the days when he was a monk.

In one of the bays of the north choir-transept is a tomb which is reputed to be that of St. William, and on a flat stone in the middle of the same transept his shrine is said to have rested. In this transept, too, is a fine canopied monument, greatly restored, of Walter de Merton, once Bishop of Rochester, and founder of the earliest college in Oxford. He was a clear-sighted man for his age—he died in the year 1278—for in the statutes of his new foundation he ordained that if any member of it took the vows of a religious order he should forfeit his fellowship. In the aisle of this transept, styled St. John the Baptist's Chapel or the Warner Chapel, is the old statue which tradition declares to be that of the great Gundulf; it was placed here when the north-west tower, in the lower arcade of which it had remained for over a century, was rebuilt. On the south side of the sacra-rium is the plain tomb that claims to cover the dust of Gundulf.

We must not omit to notice the crypt, one of the most interesting parts of the cathedral. As at Canterbury, this is to a considerable extent above ground, and is thus tolerably well lighted; it is approached, as has been said, from the south choir aisle, and it extends under the eastern transept and the chancel, and about half of the western or narrower portion of the choir. The greater part is Early English, of the same age as the choir above, but the western part is massive



THE CHOIR, LOOKING EAST.

Norman, and is no doubt the work of Gundulf. The southernmost aisle has been converted into vestries with funds derived by the late Dean Hole from a lecturing tour in America.

Of the original Chapter-house some fragments are incorporated into the Deanery, and the ruined west front of it, a fine piece of Norman work, together with a portion of the eastern wall of the old cloister, may be seen in the gardens. The episcopal Palace, in St. Margaret's Street, became the property of the see in the second half of the fifteenth century, but it has not generally been occupied by the bishops. The



WALTER DE MERTON'S TOMB.

last of them to live in the older Palace, of which some remains are to be seen to the south-west of the cathedral, was one whose memory, though his remains found no honoured grave, will ever adorn the annals of Rochester. This was John Fisher, for thirty-five years Bishop of Rochester, which in the days of his Court favour he refused more than once to quit for better preferment. His conscience forbade him either to consent to the divorce of Catherine, or to take the oath of succession, and for this Henry VIII. condemned him to die.

A later Bishop of Rochester, the learned and pious Nicholas Ridley, suffered at Oxford for

his espousal of the new views. Other eminent prelates who have ruled at Rochester are Thomas Sprat, who was consecrated in 1685; Francis Atterbury, his immediate successor, who was deprived and banished as a Jacobite in 1723; and Samuel Horsley, the opponent of Priestley. Among more recent Bishops of Rochester are Anthony Wilson Thorold, who in 1891 was translated to Winchester, and Randall Thomas Davidson, who followed Dr. Thorold to Winchester in 1895, and in 1903 became Archbishop of Canterbury. When, in 1905, the diocese of Southwark was formed out of that of Rochester, Dr. Talbot, who had succeeded Dr. Davidson ten years before, was translated to the new see.

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